

"The Power of the Playlet," by Tor de Arozarena

THE NEW YORK DRAMATIC MIRROR



JOHN CHARLES THOMAS

DECEMBER 11, 1915

PRICE TEN CENTS

Drama—Vaudeville—Motion Pictures



White, N. Y.
The helping hand of Olive May as Tessie in "Fair and Warmer" enables John Cum-
berland as Billy Bartlett to register a higher
temperature than that indicated by the title

IN
MAKE-BELIEVE
LAND



White, N. Y.
Eva Fallon, who lends a charming per-
sonality and a pleasing voice to the
part of Grace Holbrook in "The Prin-
cess Pat"



White, N. Y.
Elijah Bradshaw (Emmett Corrigan), social reformer of a "Middle Western city," is startled in his dreams at
the sight of The Eternal Magdalene (Julia Arthur), who has come to plead her case



White, N. Y.
John Drew, as the amiable and generous Earl of Yester in "The Chief," takes delight in
dictating pretty compliments to Laura Hope Crews who, as Cynthia Vannittart, has just
become his secretary



White, N. Y.
Emanuel Reicher, as Arvik in Bjornson's "When the Young Vine Blooms," gives his family a fateful look upon his
departure from home. Helen May and Ernita Lascelles are seen as the daughters, Helen and Alberta, while Alberta
Gallatin appears as Mrs. Arvik



THE

NEW

YORK

DRAMATIC MIRROR



ESTABLISHED JANUARY 4 1879

NEW YORK, SATURDAY, DECEMBER 11, 1915

VOLUME LXXIV

No. 1929

THE POWER OF THE PLAYLET

BY TOR DE AROZARENA

THE possibilities of the playlet as a means of dramatic expression are apparently just beginning to be realized by American dramatists of to-day, and yet they show a surprising lack of intuition in failing to grasp the full extent of the new field which has been opened to them through the doors of the Vaudeville theaters.

In the first hurried rush to make use of this branch of their art they have overlooked, for the most part, all but its most elementary form that enables them to chase the elusive dollar! Consequently, in the mass of sketches and playlets, there have been little or none possessing any lasting qualities, and this is largely due to the fact that the one-act play has not, as yet, found its proper place in the American drama.

Just as the "Movies" and musical comedies are looked down upon by the authors of the legitimate drama, so playlets are looked upon a little "du haut en bas" by them.

Now this is manifestly unfair, since the means of dramatic expression must always be subordinate to the idea and no writer should be the slave of a given medium. Yet it seems to be the acknowledged theory that nothing serious, nothing artistic, nothing of the higher class drama can be attempted in less than three acts. One-act sketches are good enough for curtain-raisers, but the author who wishes to write something a little deeper and more lasting must regretfully pass on to painfully work out a long play. "Poor Tribonias had a sore job to make up the fifty books of the *Pendects*," said Stevenson, commenting upon Alexandre Dumas's plays, "but what was that to the labors of the dramatist bent on filling his five acts?"

Now this was all very well when there was little or no market for one-act plays in the country which has no Comédie Française or Odéon, etc., to give the production of one-act plays the same finish and importance as long plays. But lately Vaudeville theaters have made it possible for one-act plays to reach the American public and it is a pity that they should be overrun with slap-dash farces and "punch" plays of even less quality than the old time curtain-raiser. One looks in vain for an original playlet that can be favorably compared with the best of its elder brothers, the long play. Each year there are a score or more plays of exceptional merit produced in New York. How many playlets? Perhaps one or two.

It has been objected that the vaudeville public could not understand any thing above a "thriller." This is absurd. The vaudeville public is always the same theatergoing public that goes to music halls, oftener because it costs less, but who can appreciate a high-class playlet as well as a high-class drama, if they can get it! No sketch in Vaudeville has met with the success of "Sumurun," "War Brides," Ethel Barrymore in Barrie's "Twelve Pound-Look," or Dazie in his delightfully whimsical "Pantaloons."

That the public accepts the "punch" playlets when they can get no better does not prove they are satisfied by them. Yet there are apparently few American authors of power and ability to do better

that can overcome the prejudice against the one-act play. For it is a prejudice. Every day one hears of an author who, when the success of his three or four-act play is exhausted, extracts the principal thrills which condensed into a nerve racking tabloid are served up to the Vaudeville patrons the following season. Or else it is the reverse, and a successful sketch is stretched and padded out into three or more acts! Only once in a blue moon can it make good drama, so why should melodramatic playlets monopolize the vaudeville theaters, as they are doing? This kind of thing cannot reflect much credit on our drama and the dramatist "with ideas and ideals" is discouraged and driven off by this frenzied attempt to get a knock out blow at the public that will out-punch all that has gone before it.

To return to the prejudice against one-act plays. When will American authors realize that the dramatic form given to the idea is not "the thing" in the play, but merely the paint and canvas, the size of which must be determined by the subject alone?

Some of Meissonier's most celebrated paintings are less than two feet long, yet who would dare to say they are not masterpieces because the artist did not share the popular belief that a war scene can only be represented on a canvas of five or ten yards!

So also with the dramatist. When an idea comes to him he should let it work itself out into the dramatic form best suited to its bodily expression, even if he has to sacrifice 10% royalties. There are subjects that develop themselves naturally into one act or two acts. If one attempts to enlarge them the balance of the structure is hopelessly lost. When Paul Hervieu wrote "L'Engime" and "Le Destin est Maitre" he found that each resolved itself into two brief acts, and although he was aware that he would receive less than half the author's royalties for them he made no effort to add an unnecessary first or last act. Hence the dramatic power of both plays remains unabated. Edmond Rostand found it necessary in "L'Aiglon" to write six acts, and, a still more striking example, his son, Maurice Rostand, wishing to put one of his poems on the stage found that the best dramatic expression for it, the one that rendered the idea most clearly, was not acting at all, but dancing. So the poem found material realization in a pantomime ballet for Najinsky in which the poet's importance was less apparent than that of the composer and the dancer. So much for love of artistic perfection!

If the young American dramatists would give more heed to such sentiments, instead of trying to devise fresh ways of squeezing a little more out of a play by transforming it into tabloids, film dramas and novelets, the playlet would gain the place in our national drama that belongs to it and that it enjoys elsewhere. We might then hope to see playwrights take to this form of the drama as readily as a novelist takes to the short story. They would soon see that there was nothing to be ashamed of in the playlets which would become as much a part of our literature as they are abroad. François Coppée's one-act play, "Le Luthier de Crémone," is quite the best thing he ever wrote and can be compared to any long play in the repertoire of the Comédie Française; Albert

Samain's "Polyphème" is not unworthy of the classics and there are many other masterpieces in the one-act plays of Germany, Hungary, Italy, Norway and Sweden and Russia. In Paris there are several little theaters (not of the Grand Guignol type) that give nothing but one and two-act plays, many of exceptional merit.

I do not mean to deprecate all "thrillers." They are as necessary in this branch of the theater as melodrama and farce, but that is no reason to exclude all artistic plays in one act. "Sumurun" was a great step forward. But why is not Maeterlinck's "Intérieur" produced in vaudeville? Why not the one act plays of Strindberg, Tchekoff, Galsworthy, Shaw, Pinero, and, above all, why is not the ever delightful Barrie seen more often in Varieties? These would stimulate American authors. We might get one-act plays to compare with "My lady's Dress" or "The Phantom Rival" for novelty; to equal "Outcast" or "The Secret" for dramatic power, or contain the exquisite fantasy of "Peter Pan." *Pourquoi pas?*

It is "up to us." Surely, there is an American author who can write a powerful play with a thrill that has more to it than the melodramatic shallowness of the Grand Guignol. Let him take Kipling's "Man Who Was" for example. Another one that the vaudeville managers owe us!

But instead of all this the American one-act playwright has but one idea. Write something that has the "punch," the "punch" at all cost. Murders are becoming commonplace, torture, revenge, all have been done a thousand times, but there is still a gleam of hope; the crook! While the crook lasts all is not yet lost. So he lays violent hands upon the public, and after dragging them through half a dozen terrifying dramatizations of newspaper scandals and crimes, brings them to a sudden unexpected climax that leaves them prostrate and dazed.

So Vaudeville is flooded with lurid little plays often indelicate and all at the bottom very much the same. The scene is invariably a bed room, with a startling effect for the opening. The principal accessory is a revolver; the hero a crook. There is plenty of shooting, at least three murders, a scandal, an unexpected flash back or mystification, tears, shrieks and filmy lingerie!

And it is this "crook melodrama" that is considered, abroad, as our national drama, the type of American dramatic art! Yet we have a national drama, as interesting, as characteristic and more varied than most.

But what is known of the picturesque and artistic genius of David Belasco, the whimsical charm of Clyde Fitch, the originality of Percy Mackaye, and the talent of Eugene Walter and Sheldon, outside of America and England? Why do not these men lend a little of their ability to raise the vaudeville playlet to a higher level; we might have as brilliant little one-act plays as the short stories of Bret Harte, Booth Tarkington, and Jack London, etc. Even the "thriller" would in time gain some kind of literary finish without losing any of its "punch." Poe's sto-

(Continued on page 4)

MADAME CRITIC

WE are receiving much variety in our theatrical menu this season. It used to be a fashion with managers to model plays on successes. And we were literally swamped with "the same idea." But the public tired of that and now, thank Heaven, a play must be *different*, and it is the producer who strikes a novelty that has the best chance of hearing that musical announcement from the box-office window, "no seats left."

By novelty I do not mean precisely an absolutely fresh theme. That of course is an impossible thing to find, but it must be new to us. Take Grace George with her new idea of a stock company presenting worth-while plays. Somehow the notion of a stock company didn't appeal to me. It seemed such an exhausted idea, for every city of any size has its stock company. I have seen them all over the country. But the fact that Miss George's idea was a new one for New York made her plan interesting. Now the stock company fever has at some time planted itself in the breast of every enterprising manager in town. I have heard them talk about it as a thing remote, intimate, possible or impossible; one and all, however, reaching the same conclusion, that owing to the trickiness of our taste in entertainment we didn't wish to see the same people in plays of established worth changing the bill every two or three weeks.

Then along came—no, not Ruth, but a little lady with a name equally as stable, Grace—and she simply took New York by the hand and "showed them." She "showed me" at the Wednesday matinee when I dropped in at the Playhouse to see how she was managing things. I want to tell you I enjoyed every moment of "The Liars," and I hope our little town will take a personal interest in the efforts of Miss George, and that we may speak of our one stock company with the same interest as Washingtonians, Clevelanders and San Franciscans do of theirs.

Really, one feels a sense of pride in the reflection that a woman has done what not all those men who love art for art's sake, nor those who love it for the dollar's sake, have been able to do. It requires time to understand just what we have accepted in Miss George's stock company. In stock company cities there is a noticeable home air, a friendliness about everything which helps in the popularity of the organization, and right here in the heart of New York we have this same pleasant sensation.

I missed "The New York Idea," the first production under Miss George's management, but I don't intend to miss any others. I hope her choice of plays for the future will prove as excellent as the first two. "The Liars" is a good test of the type of play the public wants. Why should a clever play like that be well received "on the road" and given the cold shoulder in New York? Miss George has proved to us that there is a public ready for smart lines and natural situations. A production doesn't have to be all scenery, costumes and conversation that leads to nothing except a theatrical surprise. "The Liars" does not offer a star cast as bait, but it provides a well-balanced company. Conway Tearle as the manly fellow who was willing to sacrifice his career for the sake of a married woman whom he really loved; Lumsden Hare, as the husband, Mary Nash, as the friend, were all well cast. And best of all was Grace George herself.

Her parting scene with the man she loves, whom she is renouncing for the sake of his career, was done with a subtlety and charm that brought tears to the eyes. I couldn't help feeling grateful to Henry Arthur Jones for not making her throw herself back into her husband's arms in a fit of remorse and appreciation of that man's good qualities. Mr. Jones made his end a consistent one, and when the wife is led away by the husband she gives a last tearful look at the man she loves. She is doing the right thing, but it is hard, oh, so hard, and we in the audience are made to feel her emotions.

"I hope that husband will have the kindness to die," remarked a pretty girl as she dried her eyes.

"When a handsome soldier is willing to give up his career for you—and you won't let him because you love him so much—and you know you are sending him a long way off—that's real love, isn't it?"

Another clever woman has been demonstrating what she can do. Last week she presented Lou-Tellegen in a role which really suited him. I speak of Miss Jessie Bonstelle, who first interested us by managing the Northampton Players in Northampton, Mass., and presenting plays so well that her company attracted attention seldom achieved by an organization not playing on Broadway. Then Miss Bonstelle ventured forth from Northampton and the whole country is her playground at present. She put on "Little Women," and all those who saw it will recall how delightfully it was staged and played, and how perfectly the charming atmosphere of the book was preserved. "Little Women" was a task that even the most audacious hesitated to attempt, but it was a labor of love with Miss Bonstelle.

When Lou-Tellegen played in "Maria Rosa" he



LADY WARE (GLADYS HANSON), IN "THE WARE CASE," TRIES TO REACH AN UNDERSTANDING WITH HER HUSBAND (LOU-TELLEGEN) CONCERNING HIS FINANCIAL CONDITION.

was acclaimed as a matinee idol. Then "Secret Strings" followed, but somehow he impressed me as being monotonous. "Taking Chances" showed him as a dare-devil disturber of happy homes, a ploughshare for feminine hearts, with no sentiment aside from the love of the game of acquiring money dishonestly. Very fascinating, he was, but very unsympathetic. And the regulars began to speculate upon just what sort of role he required to present him in the perfection of his art. Those of us who had seen him as Armand in "Camille" with Bernhardt knew to what depths of emotion he was capable of descending, and we hoped that some day he would find a play in which he could again play upon one's heart strings, as he did as Armand. Such an Armand! I have seen many but never one who approached Lou-Tellegen. He seemed to be living his own life. And Bernhart herself could not make one weep more sincerely than did Lou-Tellegen.

In his new play, "The Ware Case," there is no such role as Armand; but in Sir Hubert Ware, Lou-Tellegen has splendid opportunities for character work, and he gives one of the most finished artistic performances seen in New York in many a day. All the greater glory is his because the character does not appeal sentimentally. There is no love interest to fascinate. The man is described as "abnormal." He has led a reckless life. There is nothing about him at first that causes one to say, "poor fellow." And yet, bad as he is, he completely wins our pity in the end. His death scene proved a thrilling one and adds a new fall to the unique ones in stage annals.

Lou-Tellegen's choice of a role has set an interesting precedent to our own actors who for so long have insisted upon being cast in cut-and-dried sympathetic parts. The French actor proves that art will triumph whether the role be sympathetic or not. Compared with Sir Hubert Ware, the average acting star part of modern times seems such a namby-pamby affair. In the first place such roles are so conventional in their manliness, their kindness and all the good traits possible to one human being. And then the happy conclusion. But Sir Hubert Ware was an intricate character. He couldn't be played pleasantly and without effort. Tellegen makes us feel sorry for a murderer, but it is a natural feeling inspired by a man who has suffered mental tortures beyond description.

He changed his make-up, too, with the change in Sir Hubert, whose face in the trial scene told volumes which his lips did not. He did not hesitate to make himself pallid and hollow-eyed. No matinee idol with fresh complexion and well shaded eyes in those serious scenes calling for dramatic fire. It was Ware we followed to his death, not Tellegen.

Gladys Hanson never looked more lovely than as Lady Ware. She is the type described by men as "wholesome," which somehow seems to express all that is most to be desired in womanhood. She acted with sweetness and dignity. A. P. Kaye gave a well-drawn study of Tommy Bold.

I feel sorry for Montagu Love. Evidently he has so impressed the managers with his ability to play the genuine "other-man," one reliable as a good friend, a fellow with the best principles capable of making good anything he promises the other fellow's unhappy wife, that I see a long list of "friend" roles awaiting him. I wonder if he really enjoys playing the third in domestic triangles, or if he only seems to. His make-up as Michael Adye in the first act was not very good. Later on in the play he looked more like himself. By the way, he was a Michael as well as friend in "Husband and Wife," so I fear they will insist upon his being forever Irish too.

"The Ware Case" was staged under the direction of Bertram Harrison, whose reputation for artistic and true effects is well known. It is an interesting play and worth seeing, because it is unlike all the others in town.

Mary Pickford, with her blond curls, Elsie Janis with her brunette beauty, and their respective mothers in a stage box, were the cynosure of all eyes between acts. Miss Pickford's sweetness and salary, Miss Janis's cleverness and list of admirers, were interesting topics for conversation.

MARIE B. SCHRADER.

DISPROVED A SUPERSTITION

In all these plays and in many others Mr. E. S. Willard made himself famous not only

throughout the United Kingdom, but also throughout America. He gained a fine fortune, especially in the States, and much of his earnings he expended in collecting valuable books and costly bric-a-brac. His other hobby was horse-racing. I remember his telling me that at one time he thought he would "go under" in his profession. And that was even after his great successes at the Princess's. "When I left Barrett," said Willard, "it was nearly two years before I got any other engagement worth having. So many managers seemed to think that as I am cross-eyed I should bring them ill-luck! That was why I took to the turf to try to make a bit while I was resting."—*London Referee*.

THE POWER OF THE PLAYLET

(Continued from page 3.)

ries are merely imaginative melodramas told by a genius, and beautifully told.

If Mr. Arthur Hopkins carries out his plan of establishing an able stock company at the Palace for the production of one-act plays of artistic merit, he should receive every encouragement. The praiseworthy efforts of the Washington Square Players would thus be admirably seconded and American dramatists might be encouraged to go a little deeper and leave something that would be an honor to our literature, for surely, if American audiences can appreciate the beauties of the French, English, German and Scandinavian drama, they would be all the more enthusiastic if they were to be found at home.



Personal



ALBERTSON.—Lillian Albertson, whose graphic performance of the wife in "Moloch" will be recalled, has been engaged to play the leading role in "The Devil's Garden," the dramatization of W. B. Maxwell's novel of the same name, which Arthur Hopkins will present shortly at the Harris Theater.

FAREWELL.—The Shakespeare Celebration has concluded arrangements with Arthur Farwell by which he will write the music for the Community Masque which will be given out of doors next Spring under the auspices of the organization. The music will consist of processional pieces, dances, melodrama to accompany the action and choruses designed on the largest scale. Mr. Farwell, who has had long experience with out-of-door music, will manage his orchestra with especial reference to the broad carrying effect, without dispensing with the violin tones which are necessary to the orchestral ensemble. From 1910 to 1913 inclusive Mr. Farwell was Supervisor of Music under the Park Commission of New York City and did some unusual pioneer work in pro-



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J. DAVID HERBLIN.

viding the best music free of charge for the masses. His compositions for piano and orchestra have been much played in this country. Among his works are: the music for the pageants produced at Meriden, New Hampshire and Darien, Connecticut; the incidental and entr'acte music for the pageant play "Joseph and His Brethren," and that for Edward Sheldon's "The Garden of Paradise," produced last season.

HOPKINS-MACDONALD.—Broadway learned last week that Arthur Hopkins, the producer and Eva MacDonald, an Australian actress, were married in Hoboken last August. Mrs. Hopkins's first appearance here was in "The Talker" at the Harris Theater several seasons ago. Her most recent engagement was in "Shadowed" at the Fulton Theater. She now says she has retired from the stage. Mr. Hopkins will shortly produce a dramatization of W. B. Maxwell's "The Devil's Garden."

HERBLIN.—J. David Herblin has just returned from a long engagement at the Denham Theater, Denver, where he has appeared in the leading roles in support of the visiting stars, for the past two years, among them being Otis Skinner, Helen Ware, Henrietta Crosman, and Florence Roberts. Mr. Herblin is well known in the West by his excellent work, and New York will soon have its first glimpse of this talented young actor. Mr. Herblin is under the management of Chamberlain Brown.

JOLIVET.—Miss Rita Jolivet, who gave such a finished performance in the leading role in "Mrs. Boltay's Daughters," sailed Saturday on the New York for her home in London.

MCLELLAN.—Gabrielle McLellan, eldest daughter of C. M. S. McLellan, the librettist, was married recently in London to Lt. George Banfield, of the Fifth Northumberland Fusiliers, who, before rejoining the army, was known in theatrical and cinematograph trade circles as the general manager of one of the large London film-renting concerns. The bride's only brother, Hugh McLellan, is a Lieutenant in the Sixth Durham Light Infantry.

SEMBRICH.—Mme. Marcella Sembrich, the opera singer, who has been ill for five weeks in her apartment in the Hotel Gotham, has developed pleuro-pneumonia and physicians and friends were in grave doubt last night as to her recovery. Mme. Sembrich's trouble was first diagnosed as bronchitis and then

neuritis and pleurisy followed. Her condition became so serious Sunday that her family was summoned. It is said that her illness was caused by overwork in behalf of the Polish relief.

THOMAS.—Walter Thomas has been engaged to play the role of Malcolm in James K. Hackett and Viola Allen's production of "Macbeth." The season will open Jan. 10 at the Hollis Street Theater, Boston. Mr. Thomas's last appearance in Shakespeare was as Sebastian in Julia Marlowe's production of "Twelfth Night."

THOMAS.—John Charles Thomas, whose picture occupies the front page of this week's MIRROR, has within one year achieved remarkable success by reason of his beautiful baritone voice, personality and finished acting. Although his recognition came so quickly, Mr. Thomas was thoroughly prepared for it by years of study. Mr. Thomas is only twenty-five years of age. He first came to notice in "The Peasant Girl" when, unknown at the rise of the curtain, he shared honors with Trentini at the end of the first act. In "Alone at Last" he has again deservedly scored a tremendous success. Mr. Thomas will be starred by the Shuberts in the next production in which he appears.

WELLMAN.—Miss Emily Ann Wellman. It is seldom the work of one person is so highly praised by both press and public as the splendid performance of Emily Ann Wellman was as Katherine Hartman in "The Unborn," the piece now running at the Princess Theater. Miss Wellman is proclaimed the rising actress of the younger generation, and her work already shows her right to that title. Last season Miss Wellman was seen as the wife in "On Trial" in Chicago, and before that she was seen in a great variety of roles in support of Louis Mann: in "Children of To-day," "The Cheater," "The Man Who Stood Still," and "Elevating a Husband." Miss Wellman is under the direction of Edward Ellsner in "The Unborn," while Chamberlain Brown is her sole manager.

WILSON.—Sidney R. Ellis announces that Al H. Wilson, the singing-comedian, is attracting splendid business this season on his tour of the principal cities in "As Years Roll On." Mr. Wilson will come into the metropolitan district New Year's week when he plays an engagement at the Majestic Theater, Jersey City.

WANDA.—Gustave Wanda, noted Austrian composer, has just died in hospital at the Alexandra Palace internment camp in London. The British authorities had consented to release him in order that he might go to the United States to conduct his opera called "These Unmarried Husbands."

FROM FRANCE

(Special Correspondence.)

The theatrical season is now fairly launched in Paris, and although revivals are the principal offerings as yet, it will I think, prove superior to last year's season.

The production of François Coppée's drama, "Pour La Couronne," at the Comédie-Française, came at a timely moment and the benefit it derived from the shifting of public interest and recent events, did much for its success.

The scene is laid in the Balkans, in the middle ages, where Michel Bracomier, enraged at his non-election to the throne, determines to betray his country to the Turks. His son, Constantin, discovers the plot, however, seeks to prevent him and, in a duel on the mountain pass, slays his father!

Accused of treason, he is chained to his father's statue and is finally stabbed to the heart by a little gipsy girl who loves him and wishes to spare him a life of humiliation and torture.

Coppée's prosaic verse is unsuited to a romantic drama and the play seems old, dull, badly made, without any picturesque relief. It was given by an all-star cast. Paul Mounet plays Michel with force and tact. Mme. Segond-Weber is superb as the intriguing stepmother. The parts are evidently inspired by "Macbeth." Albert Lambert, files, is a sympathetic Constantin and Silvian, Fenoux and Mlle. Colonna Romano add much to the general excellence.

The Français has also revived "La Princesse Georges" with Mlle. Sorel, and "Le Duel," in which A. Lambert is far inferior to Le Bargy.

The Odéon, under the new management of Paul Gavault is doing very well and has given "La Vie de Bohème," "L'Assommoir" and Dumas's "Henri III et Sa Cour." At the Porte-Saint-Martin, Le Bargy gives us his admirable "Cyrano." It is his first appearance since the beginning of the war, except in charity matinees. "Le Maitre de Forges," "La Belle Aventure" and "Charley's Aunt" are also among the noted revivals. At Réjane's the American film, "Neptune's Daughter" is drawing crowds.

Mlle. Gabrielle Dorziat, now filling an engagement in London, wishes to thank her American friends who have sent her generous contributions for the French artists in want. It is a most difficult time for actors and actresses and the aid rendered by their American comrades has been of great assistance.

DE AROZARENA.

WHO SHUT THE THEATER?

(Anne Steele Richardson in McClure's)

"What's happened to the Grand Opera House?" demanded the Man-Who-Had-Been-Gone-Seven-Years. "Closed," replied the editor and owner of the *Star-Gazette*.

"I gathered that much from the fact that it's boarded up. But why?"

"No business. Harry Jeffries lost about 4,000 the last year he ran it."

"What's the cause? Movies?"

"Not entirely. Folks just got out of the habit of going to the theater."

"And you mean to say," persisted the New Yorker with increasing sarcasm, "that your boasted city of 60,000 inhabitants, which claims to own more automobiles in proportion to its population than any other town in the Mississippi Valley, can't support one first-class theater?"

"Oh, we'd support one all right, if the shows were first-class."

"We used to get the best going. Why, I cut my drama teeth in the Grand Opera House."

"Certainly you did," replied the editor quietly. "In the old days the good companies came here, but



Photo, Maffett, N. Y.
EMILY ANN WELLMAN.

for the last few years we've been getting plays direct from a year's run in the Umpity-Ump Theater, New York, but without the original cast; what your New York manager lists in the dramatic papers as 'Co. A, B or C' and calmly asks us to accept as the original players."

"Some of those companies are quite as good as the original New York cast—recruited and drilled in the Broadway theaters."

"But falsely labeled," argued the editor. "What Lincoln said about not fooling all the people all the time goes in the theater as well as in politics. Out here in the Middle West we're tired of being buncoed. No. 2 companies boarded up the Grand Opera House. These No. 2 companies played at regular prices, \$1.50, \$1.75 cents and 50 cents. Then when the real thing came along like Miss Adams, Fritzi Schell, De Wolf Hopper—zipp went the prices—special attraction, and all that sort of bluff."

"Well, a good show is certainly worth \$2 a seat—"

"And a poor one isn't worth a whoop. We'll turn out here for a good show, but we're wise enough to read the label. You see, here they may bring the real settings and they may not; they may give the complete play and they may cut it to make the 11:20 south. The leading lady may come here or she may stop in Kansas City or Chicago, to recover from 'appendicitis' or the nervous prostration peculiar to one-night stands. They may play the piece for all it's worth or they may guy each other and the audience. We're only the provinces and not supposed to be critical or wise. Result—the Grand Opera House boarded up, and six first-class moving picture theaters playing to big profits."

"Then," argued the man from New York, "in the final analysis, it is the movies!"

"Not from choice, but expediency. Our salaried men would rather see a good dramatic or musical show—if they were sure of getting a dollar's worth for a dollar, one-fifty for one-fifty. They have been fooled so much that they think a long time before investing that much money in theater tickets. But a seat for the movies costs fifteen cents at the most, and a man's bound to get his money's worth for that. There's the crux of the situation."

ESTABLISHED JANUARY 4, 1879

THE NEW YORK
DRAMATIC MIRROR

1493-1505 BROADWAY, NEW YORK

Telephone—Bryant 8360-8361. Registered Cable Address—"Dramirror"

Published Every Wednesday in New York. Entered at the Post Office as Second Class Matter

THE DRAMATIC MIRROR COMPANY

FREDERICK F. SCHRADER.

President and Editor

LYMAN O. FISKE,
Secretary and Manager

SUBSCRIPTIONS

One year, \$2.50; six months, \$1.25; three months, 65c. Foreign subscription, one year, \$4.00; Canadian, \$3.50, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall Co., Carlton and Regent Streets, and Daw's Agency, 17 Green Street, Charing Cross Road, Australasia News Co., Sydney and Melbourne, Australia. The Trade supplied by all News Companies.

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"The Mirror," the Representative Dramatic Journal of America."—London Pelican
"Our Authoritative Contemporary, 'The Dramatic Mirror,'"—New York Life

ART OF CRITICISM

A MODEST correspondent writes as follows:

Please give me your conception of the art of criticism; what you look for in a production; what you censure and what you praise; and, in fact, whatever principles and platform you have developed as a critic in your experience with the drama and the stage.

This is one of the most difficult questions to answer that has ever been submitted to us; and yet, it would seem like desertion in the face of the enemy not to attempt a reply.

Let us frankly admit, then, that the art of criticism is a parasitic art; that it is also empiric. It requires no set course of study, has no fixed principles, and no responsibilities.

As popularly practiced, it resembles the art of acting, being a matter of inspiration and individual genius. Time was when acting was a fine art. The beginner spent years in a company of players, silently worshipping the great ones and perfecting himself by humble imitation of a fixed technique expounded by professors of the art.

Time was when a JULES JANIN could by his praise project a RACHEL into the blaze of perpetual fame.

PROF. DOWDEN says that the most valuable critic is the critic who communicates sympathy by an exquisite record of his own delights; not the critic who communicates thought. This dictum is not generally observed. One critic is an art lover, another is a preacher of morality, for standards differ with different men.

The genuine critic will hold with INGERSOLL that art has nothing to do, directly or indirectly, with morality, believing, as he did, that as art is the highest form of expression, the artist who endeavors to enforce a lesson becomes a preacher, and the artist who tries, by hint or suggestion, to enforce the immoral, becomes a pander.

"You are a nice people with your 'rules of art,'" exclaimed MOLIERE, "with which you puzzle the ignorant and hourly deafen us. I should like to know whether the greatest rule of all is not to please, and whether a piece which has gained that end has not followed the right road."

MOLIERE must command our attention, justice in the riot of thoughtless ardor

though we dare say he would have restricted his rule somewhat on the side of conservatism had he been expected to write certain of the plays which find an open door to some Broadway managers' office. MOLIERE spoke as an actor and a writer of plays. But he wrote great plays, and that entitles him to speak with disrespect of critics.

"The stage owes a great debt to a critic who writes with a keen eye for the best," the venerable STEPHEN FISKE has said somewhere, "but," he adds, "also with a handsome acknowledgment of the second best and a single-minded desire to maintain the public interest in the drama." And WILLIAM WINTER insists that sympathy should govern the relation between actor and critic.

If the critics' mission is to reflect the consensus of opinion in an audience, as some would have it, the question occurs, how can he, when an audience is not a unit?

Three sorts of spectators compose what we are accustomed to call the play-going public, according to VICTOR HUGO: "Firstly, women; secondly, thinkers, and thirdly, the general crowd. That which the last named chiefly requires in a dramatic work is action; what most attracts women is passion, but what the thoughtful seek above all else is the portrayal of human nature."

So at every hand we see ourselves confronted with conflicting points of view.

What is the poor critic to do?

We think we have an answer. He is temporarily invested with a judicial function. If he has studied the BLACKSTONE of his craft and mastered its principles; if he has studied the technique of acting, of playwriting, of the mechanics of the stage, and, if in addition thereto he possesses the deep insight into human nature; if he can transfer his judgment from one standard to another with the facility of a chameleon; take equal pleasure in comedy and tragedy; enter deeply into the spirit of the art on which he sits in judgment; respect what is old and what is fresh in the new; adjust his taste to prose or blank verse; make full allowance for the weaknesses of human nature; write in a tone of appreciation of what is perhaps a hidden lily by a broken roadside; enthuse with the enthusiastic and never lose his sense of

bestowed on undeserving popularity, yet write with restraint, and finally clothe his decision in words that bespeak his grace and sincerity as well as his skill in the fluent use of the pen—he is pretty apt to have his judgment regarded with the authority of a judicial verdict.

WHERE SHAKSPEARE SLEEPS

Where Shakespeare sleeps by Avon stream,
The roses glow, the lilies dream.

The light cloud sails the living sky.

The waters and the winds go by.

And bird and leaf with joyance team.

By day the sun's warm splendors beam.

The kind stars touch the night and gleam.

There is no sound of sob or sigh

Where Shakespeare sleeps.

ALANSON TUCKER SCHUMANN, in Boston Transcript.

A SLIGHT CORRECTION

Editor DRAMATIC MIRROR:

SIR.—A somewhat erroneous impression seems to have been spread abroad in regard to the course of the drama which Mr. Clayton Hamilton is giving at Columbia University. Your editorial in a recent issue of *The Mirror*, as well as some notices which I have read, imply that Mr. Hamilton is trying to turn out finished playwrights, when, as a matter of fact, he is merely lecturing on dramatic literature.

Of course, the news that the widow and the daughter of a former president, as well as two of New York's leading critics, are learning playwriting under Mr. Hamilton, is of great interest in estimating the fate of the drama of the future, but from the enclosed clippings from a university catalogue you will see that the facts have been slightly twisted. You will notice that the fascinating task of revealing the mysteries of play construction and of raving over manuscripts is left to Mr. Harvey H. Hughes in an altogether different course.

Most cordially yours,

R. S. WINKOOP.

DAVID WARFIELD'S NEW ROLE

(New York Letter Cincinnati Enquirer.)

The announcement is made this week in inner circles that David Warfield will not be seen in New York this season in his new play, "Van der Decken," written for him by Belasco. Instead, he will begin his season in Chicago and stay there as long as business warrants.

In "Van der Decken," Belasco returns to his favorite field of highly imaginative melodrama, the "Flying Dutchman." Those who pretend to know the playwright's inner thoughts betrayed in confidential moments, say that he has had the legend of the "Flying Dutchman" up his literary sleeve for many, many years. When he produced "Du-Barry," he had an old actor in the cast who was a generation or two removed from "Van der Decken" in a big melodrama called "The Flying Dutchman." Belasco had seen this man play the part in his youth, and he was nursing the old actor along with a view to utilizing his knowledge and experience in behalf of the great play he had in view for Warfield. The actor suddenly died, and that ended the matter for the time being.

However, for some time it has been increasingly made difficult to secure the right kind of a play for his favorite star, and the old legend began to haunt the manager-playwright until he set to work to fit it to Warfield's requirements. What form of treatment has given it, I know not; whether he has given it a semi-comic twist to "Van Der Decken" or made him the grave and solemn man of mystery that he has always been in literature and at the hands of Wagner. I do know, however, that Warfield has been for years searching for a role in which he could show people his style of acting tragedy. He made a close study of Shylock, and always declared he was going to play the Jew that Shakespeare drew. Belasco for a while seemed to encourage him in the thought, but the thought was never translated into action, any more than Mrs. Leslie Carter's ambition to play Lady Macbeth and Blanche Bates' wish to play Rosalind. Still, as George Arliss made a hit as the terrible Zukuru, Japanese Minister of War in "The Darling of the Gods," and since Warfield has always been bent to be seen in a heavy character, it wouldn't astonish me in the least if Belasco had decided to make "Van der Decken" a story and given him a melodramatic cast, relying on his skill in writing melodrama and as a master of stage effects to overcome any possible prejudice on the part of the public to carry the venture through.

MISS KHYVA ST. ALBANS

(New York Correspondence Cincinnati Enquirer.) The identity of Miss St. Albans was shrouded in mystery. It was said that she had played successfully in London, but inside information is that she is the daughter of Oscar Sanger, a distinguished teacher of voice culture in New York. It is known that Sanger is an intimate friend of Otto H. Kahn, the New York banker who liberally backed the New Theater scheme and the English opera company at the Century, and who is the head of the executive committee which directs the fortunes of the Metropolitan Opera House. Now, considering that this production must have cost close around \$25,000, it is at least reasonable to believe that there is a millionaire in the woodpile. The enterprise ought to succeed, even if it is not the best acting performance of the immortal tragedy within our memory, and it was rather refreshing to notice that the critics treated the performance with more than ordinary leniency. Miss St. Albans reads her lines prettily, but lacks dramatic fire and the instinct of tragic pathos to give the part any considerable individuality. The best work was done by Fuller Mellish as the Friar, though he is probably the best Mercutio now on the American stage.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged or "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in *The Mirror*'s letter-list or forwarded to their private addresses if on file in *The Mirror* office. Questions regarding private life of players will be ignored. No questions answered by mail.]

F. J. C., New York City.—The Savoy Producing Company is now located at 1482 Broadway, New York City.

A. N. R., Hackensack, N. J.—We have no record of the death of either C. Leslie Allen or Kate Pattison Selton.

W. D. M., Columbia.—Harrison Grey Fiske is producing, in association with George Mooser. Mail addressed to him in our care will reach him.

OLD SUBSCRIBER.—Fuller Mellish played Mercutio with the company headed by Bertha Galland as Juliet in "Romeo and Juliet," Washington, D. C., about ten years ago.

M. H. J., Boston.—Just at present we have not the cast of "The Blue Bird." The company will be in New York City the week of Dec. 18, and we will then be able to supply you with the roster.

ALICE B. T., Brooklyn.—"Held by the Enemy" was revived by William Gillette at the Empire Theater, New York City, March 27, 1911, and continued until April 1, 1911.

"READER OF MIRROR."—George Bernard Shaw was born in Dublin, Ireland, July 26, 1856. Yes, Arnold Daly appeared in his plays last season. They were "You Never Can Tell," "Arms and the Man," and "Candida."

H. G. F., Philadelphia.—"The Importance of Being Earnest," by Oscar Wilde, is in three acts. It was given at the Lyceum Theater, New York City, on Nov. 14, 1902, with the following cast: Hamilton Revelle, A. E. Matthews, Albert Tavernier, Frederick Raymond, Robert Reese, Jane Oaker, Ethel Winthrop, May Blaney, and Florence Edney.

J. G. H., New London, Conn.—In San Francisco the stock company at the Alcazar Theater is headed by Bert Lytell and Evelyn Vaughan; at the Wigwam Theater by Del S. Lawrence and Florence Oakley. In Portland, Ore., the stock of the Baker Theater has Frances McHenry and Edward Woodruff to head the company. We have no record of a stock company at Seattle, Wash.

CONSTANT READER, Hartford, Conn.—(1) "Floradora" was produced in New York City at the Casino Theater Nov. 12, 1900. The members of the sextette were: Guelma L. Baker, Elaine Van Selover, Sadie Lauer, Adelaide Phillips, Aline Potter, and Mabel Garrison. (2) The names of the characters in "Free Lance" were: Siegmund Lump, Duke of Graftians, Emperor of Braggadossia, Pertinax, Prince Florian, Dagoton, Herald, Princess Yolande, Griselda, and Mopsa. Joseph Cawthorne was Siegmund Lump. "Free Lance" was given at the New Amsterdam Theater, New York City, April 16, 1906.

ELLEN DE V., Amesbury, Mass.—Ellen Burg (Mrs. Robert Edeson) came to this country and appeared in plays in Germany with Ernst Possart. She made her debut as an English-speaking actress in February, 1892, in "Incog." In the same year she was married to Robert Edeson. Other plays that she has appeared in are "Nothing But Money," "Two Old Boys," "Olaf," "A Midsummer Night's Dream," "The City of Pleasure," "Hanover," "Captain Impudence," and "What Happened to Jones." She died on May 30, 1906. (2) Flora Zabelle played with Raymond Hitchcock in "King Dodo" in 1902. Since she played in "The Man Who Owns Broadway" she has appeared in "The Kiss Waltz" and "The Pear Malden."

THE PLAYS OF YESTERDAY

(New York Times.)

Where, you ask, are the plays of yesterday? And, for the most part, the answer is: "In the storehouse." Many a farce or comedy that a year ago seemed to be booming noisily and happily is now heard at all; some that we all saw and enjoyed are now as dead as Marley or the proverbially defunct door nail. The good and the bad have died together. "Just Himself" is no more, but for that matter, neither is the exquisite "Phantom Rival." Consult the columns of the cherished *Dramatic Mirror* and you will see that of the nearly two hundred plays produced in New York last season only one is left on Broadway, and only thirty are now eking out an existence of one sort or another on the road. Look again in a few weeks—say about the 1st of February—and the thirty will have dwindled. The list of casualties has been appalling.

CAMPAIGN OPENS

Women Invade Wall Street in Behalf of Actors' Fund of America

The Actors' Fund of America opened its campaign for a \$1,000,000 endowment fund on Monday morning, when fifty members of various women's clubs left the headquarters of the association, at the Hotel Astor, and invaded the financial district to solicit contributions. The tour was conducted by automobiles.

Luncheon was served for the members of the party in Hobin's Restaurant, 26 Broad Street, and addresses were given by people of prominence in the theatrical and financial worlds. Motion pictures of the automobile parade were taken, and these will be thrown on the screen in the weekly "Animated News."

Among those who took part were Mrs. Florence O'Neill, director of the campaign; Mrs. J. Christopher Marks, president of the Theater Assembly; Mrs. Andrew Jackson Cobe, Mrs. Grace Gayler Clark, president of the Century Theater Club; Mrs. John H. Parker, president of the Theater Club; Mrs. August Dreyer, president of the Brooklyn Council of Women's Clubs; Amelia Summerville, Rodney Richmond, Mae Sutton, Mrs. William Le Baron, Mrs. Ralph Corby, Mrs. William Maxwell, Mrs. Edw. H. Wells, Mrs. Alfred U. Keedwell, and Mrs. Frank Everard Hall.

LAURETTE TAYLOR HERE

Actress Returns from Successful Engagement in London—Will Rest at Palm Beach

Laurette Taylor, who has been playing "Peg O' My Heart" in London for the past year, returned to this country on Tuesday accompanied by her husband, J. Hartley Manners. After a brief rest at Palm Beach, Miss Taylor will begin rehearsals of "Happiness," the new play by Mr. Manners, in which she will appear this season, under the direction of Klaw and Erlanger and George C. Tyler.

Miss Taylor has played the part of Peg over 1,000 times.

AUGUSTUS PITOU DEAD

Augustus Pitou, veteran theatrical manager, playwright and actor, died at Hobe Sound, Fla., Dec. 4, of acute indigestion.

Mr. Pitou was born in New York, Feb. 26, 1843, and began his theatrical career in 1867, in the role of the Priest in "Hamlet," with Eddie Booth. Subsequently, he appeared in Mr. Booth's support in other plays.

Later he retired from the stage to devote his time to managerial work and to playwriting. He managed the Fourteenth Street Theater and the Grand Opera House, and also for a long period the Fifth Avenue and Booth Theaters for John Stetson. Among the players who appeared under his direction were: Chauncey Olcott, Kathryn Kidder, W. J. Scanlon, Robert Mantell, Joseph Murphy, and Rose Coghlan.

Mr. Pitou was the author of several plays, most of which were written for the use of Mr. Olcott and Fliske O'Hara. Among the most successful in the list were: "Garrison O'Magh," "Old Limerick Town," "Sweet Inniscara," and the "Power of the Press" (in collaboration with George H. Jessop).

Mr. Pitou retired from active work several years ago. He is survived by his widow, who was the wife of the late W. J. Scanlon.

TO SUE BURLESQUE ASS'N.

Walter and Jerome Rosenberg, lessees of the Garrick Theater, have retained Max D. Steuer to bring suit against the American Burlesque Association for refusing to book the theater with burlesque attractions. Damages of \$100,000 will be asked for the alleged value of a franchise for that territory for a term of five years. The association withdrew their shows on the ground that a previous franchise for the Garrick district had been issued. Pending the outcome of the suit the Messrs. Rosenberg have established a burlesque stock company at the Garrick. The first performance under the new policy was given last Monday afternoon.

NED WAYBURN OUT OF FUNDS

Examined recently in supplementary proceedings in the City Court, Ned Wayburn testified that he is without funds, and that although he has been earning \$10,000 a year for ten years, he has absolutely no property nor any source of revenue.

Mr. Wayburn was examined as to his inability to pay a judgment for \$53. He testified that he has had no bank account since 1912, and that the \$250 a week he got from the "Town Topics" production was paid to the corporation of which he was the head. He said that there are about twenty-five judgments outstanding against him, which aggregate \$25,000.

"BLUE PARADISE" FOR LONDON

Edgar Smith has been commissioned to revise "The Blue Paradise," the Viennese operetta now at the Casino Theater, for English consumption. His task will be that of eliminating the German atmosphere.

ELSA ALDER A LIFE MEMBER

Elsa Alder, the Viennese prima donna of "Around the Map," has sent a check for \$50 to the Actors' Fund, thus making herself a life member.

REJANE TO PLAY HERE

Sir John Hare to Revive "Pair of Spectacles" in New York—Allan Aynesworth Coming Too

Daniel Mayer, the well-known London musical and theatrical manager, arrived in New York last week on the Adriatic. Mr. Mayer, who is now associated with Angus MacLeod and Walter Hast, intends to invade the American field of theatricals. The new firm is opening offices in India, South Africa, and Australia. New York offices may be established later.

Mr. Mayer, in an exclusive interview to *The Mirror*, announced his plans for the season. He is to bring over Madame Rejane in February, presenting her at the head of her own company for a short season. No theater has yet been secured. Madame Rejane's season will be by private subscription and seats will not be sold in the regular way.

Sir John Hare is coming over for a farewell American tour under the direction of Mr. Mayer. Sir John Hare, who is now appearing in the music halls in England in a playlet, "A Quiet Rubber," will be seen in his famous role of Benjamin Goldfinch in a revival of "A Pair of Spectacles." Contrary to report, Sir John will

not be seen in "Caste." His New York season will begin in April.

Mr. Mayer is bringing over several new plays by Major Woodgate, now serving in the British army. These include "The Enigma," and "Sir James." None of Major Woodgate's plays have ever been produced in America.

Hilda Trevelyan will come to New York to appear in "Little Miss Llewellyn." Ethel Irving and Allan Aynesworth will have a New York season. Mr. Mayer is also bringing over Milton Rosmer and Kate Rork.

The London manager plans to enter the motion picture field in this country. He is now arranging with an American film company to present an English discovery, Peggy Hyland, in the pictures. Miss Hyland is said to be of unusual beauty and has appeared in films in England. He is also negotiating for Sir John Hare to appear on the screen in conjunction with his farewell tour. Mr. Mayer is the London representative of the Irish Players and of Yvette Guilbert, who began her American season last Tuesday afternoon at the Lyceum Theater.

NEWSSTORY OF THE WEEK

Audience at the Play—Actress at the Morgue

They were holding the curtain the other night at the Majestic Theater in Jersey City for Miss Florence Ockerman, who was to play the part of Aunt Eliza in "Old Crossroads," who had taken that character for the last twenty years. She did not come. A telephone message to the house where she lived was answered, "Dead." The play went on, and at the same time an ambulance was taking the body of Florence Ockerman to the morgue. A purse, containing \$22, was found in her room, and several articles of her wear were also found. She had died of acute indigestion alone. Evidently she was about ready to start for the theater when she was stricken. It is believed that she has a sister-in-law in Belleville, Ontario, Canada. She was a favorite in her company. The audience did not miss her from the cast, so far as is known, but the company talked tenderly of her between acts, and when the curtain went down in the last act, and lights were out, a little band of players fled out and went to the place where homeless dead folks are usually taken.

IN AT THE FINISH

Manager McClintock of the Grand, El Paso, Tex., secured Forbes-Robertson in "Hamlet" and "Passing of the Third Floor Back" Nov. 29, 30. "September Morn," Dec. 3-5, S.R.O. Dorothy Russell Musical Comedy Company in "Little Miss Fix It," S.R.O., Dec. 21; "Hotel Mix-Up," Week Dec. 29. SNELTON.

The Hippodrome, vaudeville, celebrated its second birthday at Pottsville, Pa., with an exceptionally strong bill Nov. 29-Dec. 2. Manager Haussmann keeps the S.R.O. flag waving pretty regularly. Vitor, Majestic, and Garden report good picture business. Philip Brennenman is erecting a new picture house on Centre Street, in the heart of the city. WITTER.

"The Beauty Doctors," Dec. 2, at the Palace, Manchester, N. H., scored a decided hit in their initial appearance at Manchester's only vaudeville theater. Brady and Mahoney also pleased in their specialty.

Nancy O'Neill in "A Woman's Part" was witnessed by crowded houses at the Star, Dec. 1.

Manager William H. O'Neill of the Palace has secured booking for his theater up to the spring months, thus assuring the Palace public of first-class vaudeville. MAHONEY.

Back to the legitimate the Mishler at Altoona, Pa., has gone, and a first week of high-class attractions is now on. "Adelle," Dec. 3, played to excellent receipts; "The Outcast," Dec. 4, had good business; "The Peasant Girl," Dec. 6, large house; Guy Bates Post in "Omar, the Tent Maker," Dec. 7.

Orpheum has Dreamland Pirates and George Fisher and company as headliners, and is crowding them in, as usual.

MARCH.

The Sherman Players made quite a good impression in "Kick in" at the Fox, Aurora, Ill., first half of week Nov. 29, and at Grand, Elgin, Ill., last half, Miss Laura Hudson, as usual, taking the leading female role. Business good at both places.

(Mrs.) J. A. DUNCAN.

"Peg o' My Heart," with Dorothy Mackaye in the leading role, for the third performance at the Grand Opera House, Johnstown, N. Y., Wednesday, Dec. 1, before a good-sized audience. Week Dec. 8, Chicago Stock company, in a repertoire of Broadway successes.

A. L. SCHWADAS.

"Nobody at Home," at the Davis, Dec. 2. Harry Lauder, coming for matinee, Dec. 11. Feature pictures at the same house, and Paramount pictures at the Auditorium. Both houses filled.

E. H. TIBBITS.

DEATH OF L. F. MUIR

Lewis F. Muir, well-known writer of rag-time songs, died of pneumonia Dec. 3, at his home, in the Senior Arms, 535 West 113th Street. He was thirty-one years old, and at the time of his death was connected with the Leo Feist Music Publishing Company.

Mr. Muir began his career as a millinery peddler in the West. Later he played the piano in cafes in Chicago and St. Louis and soon started playing melodies of his own composition. Mr. Muir was the author of "Waiting for the Robert E. Lee," one of the most popular rag-time songs of recent years; "Here Comes My Daddy Now," "The Barber Shop Chord," "Chiribibib," "Ragging the Baby to Sleep," and many others. He is survived by his wife.

OPERA COMIQUE FOR CHARITY

A season of opera comique is to be given at the Princess Theater, under the direction of the Music League of America, for the benefit of war charities, beginning on Dec. 14, and continuing at intervals until Jan. 27.

NEW PLAYHOUSE FOR NEW YORK

A new playhouse is to be established in New York early in the new year, and its policy will be restricted to the production of short plays. Pauline Maurice, Kirah Markham, Clara Blandick, and Alice Gale will be prominent members of the company.

INDIAN WEDS NEGRO ACTOR

BEAVER, PA. (Special).—Princess Prairie Flower, billed as the "greatest Indian actress in the world," was married here Nov. 27 to Walter Jones, a negro actor. Both are acting in a vaudeville sketch. The bride's father is Chief Red Cloud of the Gibboway tribe of Manitoba. She was born on the banks of the Saskatchewan, made famous in "The Pink Lady." While she was writing in the marriage license book she grunted, "heap lot writing."

HARRIS BUYS GREAT NECK ESTATE

Samuel H. Harris, theatrical manager, has bought the property at Great Neck, L. I., formerly owned by Harriet G. Smith, consisting of eight and one-half acres, with six hundred feet of shore front on Long Island Sound.

George Cohan has also bought five acres of land at Great Neck, overlooking Long Island Sound, adjoining his present estate.

KANSAS THEATER BURNS

PITTSBURG, KAN. (Special).—The Orpheum, the largest theater in Southeastern Kansas, was destroyed by fire on Nov. 24. The fire started in a livery stable adjoining. The theater was built nearly twenty years ago at a cost of \$40,000.

A. LEE ROSE OPENS OFFICE

A. Lee Rose announces that he has opened an office in the Candler Building, where he will do general theatrical work.

"BLUE BIRD" AT MANHATTAN

Maeterlinck's "The Blue Bird" will begin a special holiday engagement of matinee performances only at the Manhattan Opera House, Dec. 13. This is the seventh season of "The Blue Bird" and its fourth visit to New York. The wrestling tournament will continue to occupy the theater evenings.

EDWARDES ESTATE \$242,254

LONDON (Special).—George Edwards, manager of the Daly's and the Gaiety theaters, who died Oct. 4 last, left an estate of \$242,254, with net personalty amounting to \$129,260, according to his will which was recently admitted to probate. By the will the executors are empowered to carry on his business as a theatrical manager and to enter into any fresh contracts for productions of dramatic works or the acquisition of any interest therein.

GIVE ONE-ACT PLAY AT SCHOOL

A new one-act play, entitled "Robbery," by Clara Ruge, was given its first presentation by the Art Drama Players at the Washington Irving High School, Saturday evening, Dec. 4. The story of the play dealt with the artist's life. The cast included Muriel Hope, Thomas Mitchell, and Leonard Doyle.

FIGHT FOR PLYMPTON'S ESTATE

A suit to contest the validity of the will of Eben Plympton, the veteran actor, who died last April, has been brought in the Surrogate's Court by his nieces, Emma B. Kennedy, Martha G. R. Brothers, and Bertha Rich. They say Mr. Plympton agreed to leave them his small estate. Instead he bequeathed them \$5 apiece and left the rest to Edwin Forrest Lodge, No. 2, Actors' Order of Friendship.

THE FIRST NIGHTER

"THE WARE CASE"

Drama in Four Acts by George Pleydell. Produced by the Garrick Company, Jessie Bonstelle, Director, at Maxine Elliott's Theater Nov. 30.

Rate Robert Vivian
Marsten Gurney John Halliday
Eustace Ade Charles Derickson
Lady Ware Gladys Hanson
Celia Wilson Maude Hannaford
Sir Henry Edgerton Corliss Giles
Sir Hubert Ware Lou Tellegen
Tommy Bold A. P. Kake
Montagu Love Montagu Love
Footman Henry Von Weiser
Sir John Muriel, K.C. M.P. Albert Bruning
Prison Doctor Dan Parker
The Hon. Sir Richard Petworth Robert Ayton
Usher Harry Chessman
Act I.—Library at Wilbury, Middlesex, September. Act II.—Morning Room of Lady Ware's Flat, London. November. Act III.—Central Criminal Court, London. January. Act IV.—Same as Act II. The same evening.

That popular racial composite, Lou-Tellegen, son of a Dutch admiral, a Greek moth-er, born in Holland, and becoming Sarah Bernhardt's leading man in Paris, made his first appearance this season in a new play by George Pleydell, entitled "The Ware Case," with Gladys Hanson, former lead-ing woman for E. H. Sothern, in the lead-ing supporting role. This play was pro-duced in London, with Gerald Du Maurier in the role of Sir Hubert Ware. Pleydell, by the way, is the son of Squire Bancroft, so well known in connection with the Lon-don stage.

A murder is committed; the suspected man is tried for his life and acquitted, and after acquittal declares that he is guilty. The story, intrinsically interesting, is rather slowly developed through four long acts, but is made strongly impressive by a final scene in which the guilty man com-mits suicide.

Sir Hubert has been married about four years, when his affairs go wrong, and he is confronted by bankruptcy. He has lived a fast life, and made Lady Ware very un-happy. She once thought of marrying Michael Ade, king's counsel and member of Parliament, but Sir Hubert won her. Now that she is unhappy Michael is a de-voted friend and still her slave. Lady Ware's father hated girls and died, leaving his entire vast estate to her younger brother; so there is nothing to hope for in the way of financial succor from Lady Ware, who faces bankruptcy with even more com-placency than Sir Hubert. Lady Ware's brother goes bathing in a pond on the Ware estate, and is found drowned with marks of violence on his person, and Sir Hubert is arrested on suspicion of having committed the crime. He is forced to trial, broken down and haggard, and no one is more zealous in his cause as a witness and otherwise than Lady Ware and Michael, who has undertaken his defense. The tes-timony of an old derelict, a former fighter, named Tommy Bold, whom Sir Hubert be-friended and financially aided on the day of the murder, testifies so eloquently in be-half of his benefactor that the jury ac-quits the defendant. Sir Hubert returns to his home, a mere shadow of his former self, and is affectionately welcomed by Lady Ware, who has persuaded herself that, af-ter all, she may have had her share in their domestic misery, and is now trying to make up for any default. By the death of her brother she has come into possession of her father's estate; she has paid Sir Hubert's debts, even such as wives do not usually pay out of their own estates, and holds out golden prospects of a new begin-ning to her truant spouse now that the great ordeal is over.

Sir Hubert, however, has undergone a mental shock that has left him a wreck, and, in the midst of her most earnest ap-peal to his heart, he suddenly pushes Lady Ware from him, and cries out that he has de-ceived them all—that he has killed her brother and is guilty of murder.

Old Tommy Bold had some instincts of manhood. He swore lustily in the witness box that he had seen the boy alone in his punt, and on looking back had seen the punt empty, but supposed that the boy had gone into the bathhouse, whereupon he had turned his feet London way, never thinking any more about it. But now that the trial is over he sends Sir Hubert a confidential mes-sage with a little bottle of poison pills, and tells him to die like a gentleman; and Sir Hubert will not be outdone by a poor old drunkard. Before any one can prevent, he has swallowed the poison and in the pres-ence of Lady Ware and Michael he gives up the ghost.

Mr. Tellegen is very effective in the role of Sir Hubert, denoting a wide contrast between the irresponsible character of the man in the first two acts, with his mental depression in the trial scene, and striking a big note in the final tragic moment of the drama. The play affords not only Mr. Tellegen every opportunity to denote his ability as an interpreter of varied moods in a character of peculiar attributes, but also Miss Hanson to display a good deal more than an attractive personality, qualities of real dramatic intensity coupled with grace and dignity, the whole going to make up a capitally played lady of English so-ciety. A decidedly characteristic impersona-tion was presented by A. P. Kake in the part of Tommy Bold, and Montagu Love proved himself the capable actor that he is in the sympathetic role of Michael. An-

other well-played minor part is that of Rate, the old servant, by Robert Vivian. A strong climax was struck by Albert Bruning as the prosecuting attorney in the court room scene, a scene in which he fairly divided honors with Mr. Tellegen.

"TREASURE ISLAND"

Dramatized from Robert Louis Stevenson's Story of the Same Name by Jules Eckert Goodman. Produced at the Punch and Judy Theater by Charles Hopkins; staged by Mr. Hopkins and Edward Emery Dec. 1.

Jim Hawkins Mrs. Hopkins
Mrs. Hawkins Alice Belmore
Dr. Livesey David Glassford
Squire Trelawney Edmund Gurney
Captain Smollett Leonard Willey
Hedruth Leonard Grey
Joyce Marshall Birmingham
Gray Joyce
Alan Cecil Butter
A Fruit Seller Cecil Magnus
Bill Bones, the "Captain" Tim Murphy
Black Dog Oswald Yorks
Pew Frank Sylvester
"Captain Flint," His Parrot Edward Emery
Morgan By Himself
Anderson J. H. Greene
George Merry Lynn Starling
Hibel Hands W. J. Ferguson
Dirk Adin Wilson
Cherry W. Kelt
Arrow Charles MacDonald
Dick Benjamin Kause
Ben Gunn, the Maroon Charles Hopkins
Act I.—The Admiral Benbow Inn, Act II.—Scene 1.—The quay at Bristol, Act III.—Scene 1.—The Hispaniola at anchor some weeks later off Treasure Island. Scene 2.—Treasure Island at dawn, the following day. Scene 3.—The stockade. Scene 4.—The Hispaniola adrift, night of the same day, Act IV.—Scene 1.—The Pirates' Camp. Scene 2.—Spyglass Mountain. Scene 3.—Ben Gunn's Cave.

That toy of a playhouse, the Punch and Judy, succeeded in making one of the most attractively pictorial productions of a me-lo-drama of pirates and treasure islands that has ever been seen in New York, and which, as a production, brings back memories of "The World," "The Silver King," and "The Lights of London." Mr. Hopkins and his artistic associates have apparently grasped the true spirit of a melodramatic performance. They have put true realism of scene into a fanciful tale of buccaneers in a graphic translation to the stage of Stevenson's thrilling story of "Treasure Isl-

and." Even if there is little intrinsic dramatic coherence in the tale, and even though Mr. Goodman has done little more than trans-fer the scenes of the book literally to the footlights, the staging is so unique and the acting so persuasive that only a hypochondriac will scorn to come under the spell of this romantic boy's tale of high seas ad-ventures and hidden gold. The most per-fect act is the first, where we are intro-duced to the miscellaneous guests of the Admiral Benbow Inn with "Capt." Bill Bones in one of his most roistering moods, the mysterious visit of "Admiral" Pew, the blind stumper, coming to deliver "the black spot" to Pirate Captain Flint's former navigator, and young Jim Hawkins, every moment getting deeper and deeper into the thick of the plot which finally makes him the hero of the adventure. Few probably that did not carefully inspect their programme before the lights went down were aware that the old tyrant of the inn with his mischievous cutlass and his vili-nous face and cavernous roar, "Ten dead men on a dead man's chest, Yo-ho and a bottle of rum," was none other than our esteemed Tim Murphy, so complete was his transformation as the roaring old buccan-er.

Three or four settings stand out in the elaborate scenic investiture. One is the quay at Bristol, with the *Hispaniola* at anchor, and the devious streets leading to Long John Silver's Sailors' Inn, where the shrewd old fox recruits the pirate band for the expedition to Treasure Island under the very eyes of the owner of the ship. This part of Long John Silver is exceedingly well played by Edward Emery. Another remarkable achievement of stage craft goes to the credit of Henry L. Gebhardt, who constructed the *Hispaniola* as she sails the high seas and is tossed about by the billows. Nothing more realistic in the way of a heaving ship was ever seen on a local stage. The climax is reached in a scene showing the interior of Ben Gunn's cave, in which he has collected the pirate trea-sure, which here lies revealed to the daz-zaled gaze of Jim and the true men of the *Hispaniola*. In between these various views is the ship off Treasure Island, the island itself, the stockade and the fight with the pirates, and the pirates' camp.

The production is noteworthy not only as a marvel of scenic splendor, but the acting is unexceptionable. Jim is charmingly played by Mrs. Hopkins, who is a real boy in this play, and asks no odds on account of her sex, while "Admiral" Pew, the blind pirate, is played with distinct realism by Frank Sylvester. Oswald Yorks is excellent in the part of Black Dog, and Ben Gunn, the maroon, finds a fine exponent in the person of Mr. Hopkins himself. Dr. Livesey and Squire Trelawney are two parts in good hands, David Glassford and Edmund Gurney, respectively; Captain Smollett is well played by Leonard Willey, as is the pirate, George Merry, by W. J. Ferguson. All the

other minor parts are likewise in good hands. Those who stand out in the cast are "Captain" Bill Bones, Long John Silver, Jim Hawkins, Ben Gunn, Dr. Livesey, Pew, the Squire, and Black Dog.

"THANKSGIVING"

The Festival Groups of the Neighborhood Playhouse presented "Thanksgiving," an autumn festival, Nov. 27 and 28, interpreting in chorus processions and in dances the universal harvest reaped by mankind through the elemental forces—fire, water, earth, and air. About forty young people and children took part in the choruses and dances. The festival was in five parts, begin-ning with a procession of offering-bearers to the Temple of Peace and ending with dances symbolizing the elements. Frank Zimmerer designed appropriate stage settings.

ACTORS' EQUITY ASSO'N

Settlements with Film Cos. Effect—To Pub-lish Managers' Roll of Honor

At the last meet-ing of the Council, held in the associa-tion's rooms, Suite 608, Long acre Building, Nov. 29, the following mem-bers were present: Howard Kyle, pres-ident, Messrs. Charles D. Coburn, Edward Connolly, John Cope, William Courtleigh, Edward

Ellis, Frank Gillmore, George Nash, and Grant Stewart.

New members elected:

Ada Barton	Frank J. Hettrick
Millie Butterfield	Clara Joel
Joseph Carey	Selene Johnson
George H. Curson	Bradford R. Kirkbride
Yvonne D'ahrie	Harry Moseley
Amarito Farrar	Ethel Pettit
Martin Hayden	Lark Taylor
Harry Hensen	

In spite of the A. E. A.'s constant care not to pursue any claim with even a semi-blame of malice, there is an occasional de-fendant that will go about uttering vituperation against it. One such instance involved a member who was engaged for a film pro-duction several weeks before it was made. He was notified when to be ready to leave town with the company of actors, and he complied with the notification only to find, just before the time of departure, that other arrangements had been made and his services were not desired. A business repre-sentative of the film corporation came to the A. E. A. office and acknowledged the member's engagement. Notwithstanding this, we could not effect any settlement by letter or conference, and the matter was referred to the legal department for action. Suit was brought, and the opposing counsel was so impressed by the conclusive written evidence our attorney had shown him that outside the court room and while waiting for the case to be called, he offered to make a cash settlement. Otherwise his client was likely to be responsible, not alone for a judgment in full, but for legal costs as well. Actuated by the A. E. A.'s determined wish never to be inequitable and having in mind the pressing needs of the plaintiff member, our attorney accepted 50 per cent. of the amount for which he had sued. These are the simple facts. Yet the one man of the defendants most concerned is denouncing the association for having "blackmailed" him.

During a dispute over an engagement wherein a group of our members were tendered payment less than the terms of their employ-ment, some were disposed to accept the unequal sum despite their knowledge that others had refused to do so. This was not fair to the members that stood up for their rights. In a situation of this kind the proper procedure would be for all the members involved to turn the matter over to the association for adjustment. If we cannot be united in small things, how can we ever be united in large ones. A little transaction may sometimes carry a big principle.

The association does not accept in its membership actors who have not had at least two seasons of experience at individual acting, in contradistinction to ensemble —i. e., chorus work. Yet there have been occasions when it has interposed a word of protest in behalf of chorus people that were being wronged. The latest complaint to attract our attention is one where the man-agement of a well *angelized* production, now being produced, in New York, asked mem-bers of the chorus on the eve of their open-ing, and after they had been rehearsing five weeks, to return their contracts. Doing this, the young women were informed they would have to work for \$5 per week less or be supplanted by others who would. The special feature of this action is that it was done at the beginning and not later, when adversity might have been an extenuation.

It is necessary to have more association books printed. There has been an increase of two hundred and fifty in our membership since the edition of July 1. Three hundred more books are in the press with names to date.

Several queries have been received, asking if it would not be expedient for the A. E. to adopt a badge or button for mem-bers to wear.

The first number of *EQUITY* has met with favor. It is intended that it shall, as soon as possible, contain a managers' roll of honor.

By Order of the Council,
HOWARD KYLE, Corresponding Secretary,
GRANT STEWART, Recording Secretary.

ANN MURDOCK'S NEW PLAY

Rehearsals have begun of "Sea Our-selves," the new play by Porter Emerson Browne, in which Ann Murdock will be seen this season. Among those engaged for the cast are Rosamond Carpenter and Mercedes Desmon.

IRENE BORDONI WEDS

Broadway has just learned of the mar-riage about two weeks ago of Irene Bordoni and Edgar Beaman, of the Theater Fran-caise company.

Miss Bordoni was recently seen with Elsie Janis in "Miss Information." Previ-ously to that engagement she appeared at the Winter Garden. She came to America from the Theater Renaissance of Paris. Mr. Beaman played with Polaire at Hammerstein's Victoria Theater some years ago. He comes from the Theater Vaudeville in Paris.

Owing to the success of Gus Hill's mu-sical show, "Have You Seen Stella?" a second company has been organized which will tour the South and West. The first company began an engagement over the Stair and Havlin Circuit in Allentown, Pa., Nov. 20.

The theater building in Mineola, Ia., was destroyed by fire Nov. 24. Loss, \$10,000. Insurance, \$3,500.

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LIVE WIRES FROM IOWA

IOWA FALLS, IOWA (Special).—The abolishment of saloons in Iowa the first of the year will insure Fort Dodge a modern playhouse, as several dealers have chosen a site in the business district and will erect an opera house that will meet every requirement of that city, which has been without a suitable playhouse since the Midland burned several years ago.

Theaters on Sundays in Des Moines are doomed if the crusade just started there is successful. The State attorney for the Anti-Saloon League has announced that the Sunday closing laws will be enforced after Jan. 1. This move against places of amusement means the movies as well as the regular theaters.

While in the city with the "Hepecked Henry" company, Mr. Eastwood Harrison and Miss Mary Bushman announced their marriage, which took place in Davenport a few weeks ago. Mr. Harrison is manager of the company and Miss Bushman plays a leading role. Her home is in Columbus, Ohio.

Robert Hyman, who succeeds Charles Gunn as leading man at the Princess in Des Moines, was given a hearty reception on his return to that city.

I. C. Zeleno, editor of the *Opera House Reporter*, returns Dec. 6 from a three weeks' visit on the Pacific Coast, where he has been entertained by many friends in all departments of the amusement business.

James Felt is head of "The Calling of Dr. Matthew" and E. Pond is manager. They have been first lieutenants on the Gaskell and MacVittie staff for a number of years.

Earl Keen, musical director of the "Hepecked Henry" company, and Phil Mason, who plays the juvenile lead, are the composers of several catchy numbers that are being used in the piece, including "Up and Down Dear Old Broadway," "You and I and Mr. Moon," and "Dear Old U. S. A."

Miss Ollie Eaton, well known in the Middle West as leading lady in stock and repertoire organizations, is recovering at Superior, Wis., from an operation for appendicitis.

Hugo von Koch, popular in this territory for a number of years as leading man and as a star, is making a big hit in vaudeville in a sketch entitled "Ten Years After" by Ralph T. Kettner.

FRANK E. FOSTER.

BOSTON

War Picture War—"Experience" Passes Its 500th Performance—The Movie Ball

BOSTON (Special).—There are plenty of "official" war pictures to be seen in Boston at present. Opening the same day as "Fighting for France," at Keith's Bijou, and "Fighting for France," at Tremont Temple, have been carrying on a vigorous publicity war that has at least benefited the newspapers. The Bijou exhibition is the one that has been brought to America by E. Alexander Powell.

William Gillette has begun a three-week's engagement at the Hollis, "Watch Your Step" has at last given place to another piece, "The Girl Who Smiles," at the Colonial, and the Castle Square is doing "Charlie's Aunt," with Donald Meek in one of his best parts. The other bills: William "Experience" Tremont, "Quinneys," Shubert. The "Only Girl," Plymouth, Margaret Anglin in "Beverly's Balance," Park Square, "Twin Beds," Majestic, "The Battle Cry of Peace."

The "Movie Ball" at the Arena on Dec. 1 was almost too much a success. So many came that dancing was almost out of the question, and the film stars and those curious to see them contented themselves with moving about and gazing. Clara Kimball Young was there, and so were Francis Bushman, Christine Mayo, Kine Bagot, Mary Fuller, Edward Earle, Mary Miles Minter, Fred Maurice, Beverly Bayne, Grace Valentine and Edmund Breese. The Governor of the Commonwealth, with Miss Young, led the grand march. Sophie Sadowski, of Dorchester, was voted the winner of the beauty contest. As "Doris Grey" she will now become a film actress.

A number of blind persons attended one of last week's performances of "The Battle Cry of Peace" at the Majestic. Geoffrey Whalen, the "spellbinder," "lectured" on the film for the blind audience.

Dec. 5 marked the 500th performance, including both the New York and Boston engagements, of "Experience" company now at the Wilbur.

Oliver Hinshaw, who plays so well the part of "Style" in "Experience," read Alice Brown's "Children of Earth" to the members of the Drama League on Dec. 7.

The Keith experiment of reopening the old National as the "Boston Hippodrome," suffered a speedy failure, and the house is again dark.

Joseph Di Pesa, press agent of the Plymouth and the Park Square, is recovering from a long and serious illness.

Vernon Castle is making active preparations for going to the front.

FORREST LEARD.

NEWBURGH, KINGSTON, POUGHKEEPSIE

NEWBURGH, N. Y. (Special).—Academy of Music: Nov. 22, Charles K. Champlin Stock Company, presenting the following: "To-day," "Yellow Ticket," "The Lamb and the Brute," "Ninety and Nine," "Burglar and Lady," "Madame X," and "The Rosary." Business excellent. "Nobody Home" pleased a large audience Nov. 29. Some of the principals were Percyval Knight, Zoo Barnett, Vincent Cassidy, Mabel Withers, Delta Nixon, Helen Jost, Roydon Tracy, Burgoine Rose, and Artie and Marguerite Van Krosby. Edna Arnes and Lew Christie, May Irwin in "33 Washington Square." Dec. 1, delighted a large audience. The cast included Francis Gaunt, George Clark, Aldrich Bowker, Charlotte Carton, Clara Blendick, Leonard Hollister, Josephine Woodburn, Julia Ralph, Max Meyers, Henry Hanson, and William Sully. Vaudeville Dec. 2-4.

KINGSTON, N. Y. (Special).—Kingston Opera House: Week Nov. 29, Joe Payton Stock Company, presenting: "The Lion and the Mouse," "Bought and Paid For," "Little Miss Brown," "The Only Son," "Kick Him," and "The Shepherd of the Hills." Business was a repeat breaker. The company this season includes Eugene Frazer, Douglas Dumbrille, Al Smith, John B. Blake, Jr., Edward Sarashan, William Buckley, Frank Payton, Misses Bitchie Clark Russell, Jane Tarr, Helen Tilden, Elisabeth Rathbun, Dagmar Lennette. The productions are staged under the personal direction of William A. Mortimer.

POUGHKEEPSIE, N. Y. (Special).—Collingwood Opera House: LeRoy, Talma & Besco, illusionists and magicians; business fair. Nov. 19-20. Week Nov. 22, Arthur Chatterton Stock Company, presenting: "The Witch," "The Gambler," "Bought and Paid For," "Pierre of the Plains," "The Traveling Salesman," and "The Fortune Hunter." The company enjoyed big business.

A. EDWARD WALKER.

LOUISVILLE, KY.

LOUISVILLE, KY. (Special).—"The Bohemian Girl" opera company with Joseph Shehan as the stellar attraction, closed a three nights' engagement at Macauley's, Nov. 27.

"Peg o' My Heart" by an excellent company headed by Florence Martin, Dec. 2. Business good.

"The Hello Girls" big burlesque company with Monte Carter, the comedian, featured, drew well at the New Buckingham, Nov. 28-Dec. 4.

At the B. F. Keith high-class vaudeville house, same period, a strong bill was offered.

Madame Melba was heard in concert, Nov. 29, at the Shubert Masonic, by a completely filled house.

The project to erect an Auditorium in this city is again being actively agitated. A large sum has been subscribed by public spirited citizens and plans are being drawn by capable architects. A suggestion has been made that the new edifice be named after the late Colonel John T. Macauley.

The moving picture houses of Louisville are enjoying great prosperity.

Colonel Alphonse Boulard died in this city, Dec. 1, of complications of disease at the age of seventy-four. He was for many years identified with theatrical affairs here; was manager of the old Masonic Temple, where many of the old time stars appeared for years, and was manager of the Gaiety for a long time.

CHARLES D. CLARKE.

TERRE HAUTE

TERRE HAUTE, IND. (Special).—Grand: Nov. 14: "The Girl of Tomorrow" played to fair business. Joseph Howard and Mabel McCane were featured. It was well received. James J. Morton and Jack Gardner shared honors. Nov. 25, Ruth St. Denis, assisted by Ted Shawn, gave a performance that pleased a critical audience. Business good. Nov. 28: "The Only Girl" proved to be the musical treat of the season. An excellent company, including Franklyn Farman, Tom Burton, Edna Munsey and Leonie Stevens, were appreciated by small but enthusiastic audiences. No dark nights motion pictures being exhibited on dates on which no legitimate attractions are booked. Field's Minstrels, Dec. 1; Frances Starr, 4: "Tonight's the Night." 5. GANNET BAGGOT.

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DETROIT

DETROIT (Special).—"Within the Loop," a new musical conception bearing a Chicago trademark, was on view at the Garrick Theatre Nov. 29-Dec. 4. The company was large, the chorus well drilled, and those who are primarily responsible for it, namely Harry Carroll and Dave Lewis, arranged for double-speed action throughout. In the list of principals were noted the names of Robert Emmett Keane, Henry Coote, Bobby Watson, Gilbert Gregory, James Duffy, Harry Carroll, Eddy Coe, Dave Lewis, Mercedes Lorraine, Frances Kennedy, Luella Gear, Muriel Windrow, Anna Wheaton, and Lucille Todd. "Within the Loop" is bound for Chicago for an indefinite stay.

George Arliss in "Paganini" held the stage at the Detroit Opera House Nov. 29-Dec. 4. Next week, "Potash and Perlmutter."

Lillian Poll, a Detroit girl, a lyric soprano of national reputation, headed the week's bill at the Temple, Nov. 29-Dec. 5. Gertrude Vanderbilt and George Fogarty scored.

"Lavender and Old Lace" at the Lyceum will be followed by "September Morn."

Anna Eva Fay was held over for a second week at the Orpheum.

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CHICAGO

Satisfactory Business of Plays at the Legitimate Houses in the Second Metropolis

CHICAGO, Dec. 10 (Special).—“The Folies” opened at the Illinois last week, and is doing a capacity business, as it has always done. It is the big attraction of the year and unquestionably the leading entertainment of its kind. The absence of clothes is commented upon to some extent, but the show has always had a reputation as being daring.

Taylor Holmes in “Bunker Bean” is playing to absolute capacity at the Cort, doing such a big business that Joseph Brooks has given up the idea of taking the company to New York before next season. The organizing of a second company was considered, but the plan was finally abandoned.

“Nobody Home” is at the Princess, and that theater seems to have a success at last. It is a clever entertainment, admirably presented, and promises to attract good business.

George Arliss in “Paganini” opened at the blackstone week Dec. 6, following Otto Skinner in “Cock o’ the Walk.”

“Androcles and the Lion” is attracting the scholarly element to Powers.

“The Birth of a Nation” continues at the Colonial. The famous picture is doing a remarkable business. The Olympic has filled in some open time with a war picture, which is offered at 25 cents for both adults. “The Battle Cry of Peace” did not do very well at the Olympic, and the fact that the war picture is doing business is commented upon.

“Lilac Domino” is at the Garrick and pleasing good crowds nightly.

“It Pays to Advertise” continues at the Colonial.

Thurston appeared at the Crown last week, and is given credit for offering one of the best magic shows ever presented in this country. He drew the biggest Monday night house that the theater has had in some time.

Gordon Walther is with Joseph E. Howard’s Revue at the Palace Music Hall week Dec. 6, taking the place of Mabel McCane, who has long been associated with Mr. Howard. Miss Walther has been playing Adele Rowland’s part in “A Modern Eve” for two seasons, and will be starred next year in a musical comedy for which Mr. Howard is writing the music.

“Siberia” closes at the end of its Chicago engagement.

E. C. Wilson, who has a company in the one-night stands of the R. F. D. Operas, which plays both “The Rose and” “The Divorce Question,” says he played so town so small a man dropped dead in the post-office and the body was not found for two weeks. At another point there was a grouch conductor, and when the train stopped to let the company off he remarked under his breath: “This is the second time we have had to stop here in the last month.”

NEW HAVEN

NEW HAVEN, CONN. (Special).—Julian Eltinge made his first appearance in New Haven since December, 1911, when he appeared at the old Grand Opera House in “The Fascinating Widow.” Nov. 11, in his latest success, “Cousin Lucy,” at the new Shubert. The engagement was for three weeks, and the “Footlight Club.” The show did the biggest business of the season. Jefferson De Angelis, in “Some Baby,” seen here last season under the title of “My Scientific Baby,” played to fair business Nov. 8.

The Theater Francaise company in “Blanchette” played to a small house Nov. 10. Then New Haven got its dose of Bernard Shaw. Granville Barker’s company in “Androcles and the Lion” and “The Man Who Married a Dumb Wife” played a three-nights’ engagement, starting Nov. 18, then Mrs. Patrick Campbell treated us to two-nights’ dose of “Pygmalion.” Harry Lauder served as a diverson Nov. 24. New Haven was quite fortunate in being able to witness four performances of the latest all-star cast of “Trilby.” “You Good Eddie,” a new musical comedy, will appear Nov. 15-16-17.

Poli’s Bijou Theater has been secured by the Triangle Film Corporation as the New Haven home for their output.

Fully 50,000 people witnessed “The Birth of a Nation” during its two-weeks’ run in this city at the Hyperion Theater, starting Nov. 1, under the auspices of S. L. Poli.

The new Olympia and Poli’s Theater continue to draw capacity audiences with vaudeville and motion pictures, changing twice a week.

DANIEL WEBSTER DELANO, JR.

OMAHA

OMAHA, NEB. (Special).—One of the leading musical events of the season was the appearance of Geraldine Farrar and a supporting company in concert at the Auditorium Nov. 23. The enormous hall was almost completely filled, which is a convincing testimony not only of the popularity of the star but also of the advantage of a thorough advertising, which has not always been granted attractions at this place of amusement.

The beautiful Brandeis is still crowded twice a day, the attraction being the wonderful presentation of “The Birth of a Nation.”

W. W. Cole has reopened the Krug with the North Brothers Stock company in “The Great John Gant.” playing at popular prices.

“The Gay New-Yorkers” is the popular attraction at the Gayety, to be followed by the “Bon Ton Burlesques.”

The usual attractive vaudeville offering are at the Orpheum.

J. RINGWALD.

MUNCIE, IND.

MUNCIE, IND. (Special).—Wynn Grand: Ruth St. Denis, Nov. 26, more than pleased a good house. “Happy Homie,” Nov. 27, fair house and company. “Don’t Lie to Your Wife,” Nov. 29; “It Pays to Advertise,” Dec. 2; “The Shepherd of the Hills,” Dec. 4; “To-night’s the Night,” Dec. 6; “My Home Town Girl,” Dec. 9; “A Pair of Sis,” Dec. 11.

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**STEIN'S
MAKE-UP.**
ABSOLUTELY GUARANTEED

NEW YORK THEATERS

BOOTH Theatre, 45th St., West of B’way. Phone, 6100 Bryant. Evgs. 8:15. Matinees Wednesday and Saturday, 2:15.

E. H. SOTHERN as **LORD DUNDREARY**

Casino B’way & 39th St. Phone, 2840—Greeley. Evenings at 8:15. Mats. Wed. and Sat. at 2:15. Most Charming of All Vienna Operettas

The Blue Paradise With CECIL LEAN

39th ST. Near B’way. Phone, 613 Bryant. Evgs. 8:15. Mats. Wed. & Sat. 2:15. Oliver Morosco introduces

T HE UNCHASTENED WOMAN a new comedy drama by Louis K. Anspacher with a typical Morosco cast.

SHUBERT Theatre, 44th W. of Broadway. Phone 5429 Bryant. Evenings, 8:15. Matinees Wed. and Sat. 2:15.

A **Viennese Operetta** **ALONE AT LAST** By Franz Lehár, Composer of “The Merry Widow”

WINTER GARDEN B’way. and 50th St. Phone 2280 Circle. Evenings at 8. Mats., Tues., Thurs. and Sat. 2.

A World of Pleasure with The Greatest Organization of High Class Entertainers in the World

LYRIC 42d. W. of Broadway. Phone 5216 Bryant. Evgs. 8:30. Matinees Wed. and Sat. 2:30.

A. H. WOODS presents

ABE and MAWRUSS A continuation of the story of Potash & Kirby

COMEDY Phone 6194 Bryant. 41st. E. of B’way. Evgs. 8:15. Mats. Tues. and Sat. 2:15.

MESSRS. SHUBERT present

HOBSON'S CHOICE A Lancashire Comedy

MAXINE ELLIOTT'S Theatre, 39th near B’way. Phone 1476 Bryant. Evgs. 8:15. Mats. Wed. and Sat. 2:15.

LOU-TELLEGREN in THE WARE CASE By GEORGE PLEYDELL.

DECATUR, ILL.

DECATUR, ILL. (Special).—“The Empress,” under the management of George Fenberg, continues to do record-breaking business. During the engagement of “The Four Husbands,” with Cecilia Ponting in the title role, it was necessary to give three performances a day during the four days’ engagement. Last week Meno Moore’s “Style Review” was the big feature act. Week Nov. 27, George Primrose and his minstrels. The Decatur Lodge of Elks attended the performance in a body, and later they went to the Elks’ new club rooms, where a smoker and a big time were enjoyed. Mr. Primrose is a charter member of B. P. O. E., No. 1, New York city, and is always entertained by the Elks when in Decatur.

The vector Bill Postage Service has recently spent \$5,000 installing 7,767 feet of modern billboards here and in neighboring towns.

Ben Dodson, known to every theatrical manager in the United States and Canada, is on the door of the Empress balcony entrance. He has grown gray in the business and has been connected with it in almost every capacity.

Delmar F. Schnepp, manager of the Chatterton Theater at Bloomington, Ill., ran a special excursion from Decatur, Ill., to Bloomington, Nov. 27, to see “The Lady of Luxury,” and incidentally to see Eddie Morris, a Decatur boy, in one of the leading parts.

ELIZABETH EWING.

FALL RIVER, MASS.

FALL RIVER, MASS. (Special).—Wyson Grand: Ruth St. Denis, Nov. 26, more than pleased a good house. “Happy Homie,” Nov. 27, fair house and company. “Don’t Lie to Your Wife,” Nov. 29; “It Pays to Advertise,” Dec. 2; “The Shepherd of the Hills,” Dec. 4; “To-night’s the Night,” Dec. 6; “A Pair of Sis,” Dec. 11.

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C

NEWS OF STOCK PLAYS AND PLAYERS

FRANK H. BROOKS, *Editor Stock Department*



As it is in Thief River Falls, Minn., so it is in some other towns. The thriving little city—we are sorry it has such a name—has an auditorium. It belongs to the city. At first the house was turned over to some who used it for political purposes. In what way we are not advised. But it failed, of course. Now, the city wants somebody who understands the theatrical business to take the house and make it pay. Here is a chance for some stock manager. THE MINOR is advised by its correspondent in Thief River, of the outlook, as follows:

"The new city administration that will take charge Jan. 1 desires to obtain the services of the most capable person they can, regardless of political affiliations, and many changes undoubtedly will be made, and among them the elimination of the free pass evil to the extent that free tickets will be done away with entirely. The theater will probably be overhauled, and will be conducted on a business basis, and only better class of attractions will be booked, and it is safe to say that attractions coming to Thief River Falls after Jan. 1 will do well. Thief River Falls has increased in population considerably during the last four or five years, and the theatrical business should be getting better instead of worse. Many attribute this state of affairs to the moving pictures; but, in my opinion, the people will attend performances at a regular theater, provided the people are furnished what they want in that line. They will no longer consent to paying \$1 for 25-cent attractions; but the people are just as willing to go to plays as ever, and perhaps more so, but the management and the producers must furnish what the public requires, that in my opinion is the secret of the whole show situation. The movies, if anything, do increase the number of theatergoers, and if the attractions that come out on the road put on something worth while, the people will spend their money for it."

EIGHTY WEEKS OF STOCK

ST. LOUIS (Special).—It is reported that the Players Stock company and the Park Opera company will undergo a complete and radical change in the very near future. The principals have enjoyed an eighty-week engagement. This is a record for stock runs. Roger Gray, Dan Marble, Mabel Wilbur, and George Nathanson of the Opera company will be replaced, as will Mitchell Harris and Bob McClung of the Players.

Director Charles Sinclair also departs. William J. Flynn, manager of the houses, has departed for New York to find new talent. Richard Carle and Frank Mount are two prospective stars for the Musical Company.

The Players Stock revived pleasant memories when they appeared in "Barbara Fritchie" week Nov. 29. Francis Neilson was well received in the title role and Mitchell Harris was excellent in the lead. Elsie Hiltz as Sue Royce and Marie Prather as "Sally Negley" were two excellent members of the cast. Bob McClung and Stanley James as Southern gentlemen were true to traditions and William MacCusley as Jack Negley stood in prominence. Louis Calhern as the Doctor and Henry Hull as Gelwix also deserve special mention.

The Park Opera company were seen in "Bright Eyes" week Nov. 29 at the Shenandoah. Mabel Wilbur as Dorothy was very pleasing. Roger Gray, Louise Allen and Sarah Edwards played the prominent parts very successfully. George Nathanson, Mat Hanley and Royal Cutler also scored. Dan Marble played one of the leading roles very successfully.

VIVIAN S. WATKINS.

UNION HILL SEES "THE VAMPIRE"

UNION HILL, N. J. (Special).— "The Vampire," put on by the Keith Players, Union Hill, N. J., was below the high standard set by this company in the past. The play itself did not contain enough action to carry it along, and a miscast of the leads did not serve to make it any more interesting. Mildred Florence and Aubrey Bosworth as Daisy McGurk and George Botts, respectively, played no little part in holding the interest of the audience by some very refreshing comedy. Miss Florence and Mr. Bosworth make an ideal team when paired off in comedy roles, and their performance in "The Vampire" was but a repetition of the success they achieved when "Fifty Miles from Boston" was put on by this company a few weeks ago. Joseph Lawrence made the most of a somewhat disagreeable role. Charles C. Wilson made John Glengrin a very acceptable gambler. Doan Borup as Richard Sterling was fine, as were Virginia Howell and Arthur Mack in the parts assigned them. Julia Taylor and Jack Roseleigh make the most of ill-suited roles. This week, "The Rosary," W. C. Masson is inaugurating a run of the old popular successes of some years back, such as "Five Nights," "The Still Alarm," "Blue Jeans," and "Old Heidelberg." "Alias Jimmy Valentine" is also underlined.

E. A. GREWE, JR.

FISHER FOLKS, ST. PAUL.

ST. PAUL, MINN. (Special).—The Ernest Fisher Players scored another comedy hit with "Marrying Money" at the Shubert Nov. 14-20. May Buckley was a charming Mildred Niles, and did particularly clever work in the hammock and breakfast scenes. Frederick Van Rensselaer as the French Count, and Pete Raymond as the German Innkeeper supplied their quota of humor. Earl Lee, Duncan Penwarden, Jess Travers, and Agatha Brown contributed interesting characterizations. "He Fell in Love With His Wife" was the bill Nov. 21-28. May Buckley played her old role of Alida Armstrong, which she created at the time of the original run of the play at the Cort Theater, Chicago. Minor Watson had the role of the Husband, and Agatha Brown Mrs. Mumpson, the village gossip. The cast throughout was in good hands. "Sally Jane" Nov. 29-Dec. 5.

JOSEPH J. PFISTER.

DES MOINES VOTES A PLAY

DES MOINES, IA. (Special).—The Princess Players put on an admirable performance of "The Girl of the Golden West" week Nov. 28.

Princess patrons voted on the most popular play of former seasons to be repeated, and this play received the highest number of votes, and this is the third season it has been played.

Fay Bainter as The Girl is quite up to expectations, and is seen in quite a different role than she has been seen in before. In all she gives a splendid performance. Robert Hyman as the road agent, William Forestelle as Jack Rance, and Arthur Young as Robert Brister all give good performances. Mrs. Priestly Morrison handles the part of the Indian squaw with credit.

Mr. Morrison and the scenic artist deserve much credit for beautiful scenery and stage settings.

A. KAHN.

KEITH'S BRONX TRIUMPH

"The Law of the Land," week Nov. 29, the third successive George Broadhurst play, and again the first presentation by a stock company, was witnessed at the Bronx Theater. The Keith management is truly paying a high rate of interest to its patrons. Indefatigable Director Edwards has gathered about him a company of players of such uniform distinction in the appreciation of whose artistic work the audience finds instantaneous recognition, so, when by an inadvertence Catherine Tower's name was omitted from the programme, her first appearance was the signal for the tremendous applause bestowed by a discerning assembly to the merits of this clever artist. It can be said of her conscientious work during the season that the delineation of Mrs. Harding is the best thing she has done. Arthur Barry played Chetwood excellently, developing the part to its limits. Walter P. Richardson was a manly Geoffrey Morton, Fred C. House a capable Arthur Brockland, and the character of Robert Marshall. Howard Lang scored as Inspector Cochran, and Georgia Fursman sustained Bennie with naturalness and composure. Albert Gebhardt, William Seele, Albert Hickey, Russell Parker, and Margaret Fielding gave adequate support. Week Dec. 6 the B. F. Keith Bronx Stock company will appear in Louis K. Anspach's "Our Children."

IDA C. MALCOLMSON.

COLLEGE ACTING AT GRINNELL

GRINNELL, IA. (Special).—Thanksgiving evening, at the Colonial, the Grinnell College Dramatic Club gave a fine production of "Bunty Pulls the Strings," by special permission of the Shubert Theatrical Company. The cast was conched by Professor J. P. Ryan, who is the representative of the Drama League of America for the State of Iowa, and the production moved along with professional grace and sureness. Miss Helen MaKutchan, as Bunty, gave a pleasing and technically capable interpretation of the title-role. She is an amateur of great promise. Last year she was a pupil in the Columbia College of Expression in Chicago. Professor Ryan, who was well acquainted with the late Clyde Fitch, has achieved remarkable success in coaching amateur casts in Grinnell College productions during the past decade, with the result that the local standard of amateur plays is very high.

In the new Women's Quadrangle of Grinnell College (one of the finest college buildings in America just completed at a cost of nearly \$300,000), there is a theater seating 377 persons. The first production on its stage occurred Nov. 13, a farce written by Alice Phelps, a student in the college, entitled "Not Freshman."

HAROLD L. BEYER.

POLI PLAYERS, WORCESTER, MASS.

WORCESTER, MASS. (Special).—"A Pair of Sixes" proved to be a lucky deal for the new Poli Players at the Grand week Nov. 22-27, for it not only drew S. R. O. at every performance, but also showed the ability of the company in farce-comedy. Rowden Hall, as T. Boggs Johns, got every bit of comedy out of the part, and "then some." Anna Cleveland was delightful as Florence Cole. Miss Cleveland has a charming manner and irresistible smile. Frank Thomas acted with his accustomed skill as Mr. Nettleton, and, as Mrs. Nettleton, Mary Hill succeeded in charming her admirers, especially when she appeared in pantaloons. Orris Holland and Edna Buckley were good as Tony Toler and Sally Parker. Florence Carrette was a "scream" as Coddles. The remainder of the cast did very well, and included Jimmie Bliss, Gus Tapley, Ed. Bailey, and Walter Bauer. Stage Director Cecil Owen deserves great praise for the painstaking way in which the play was produced. Without a doubt, this is the best stock company seen here since the days of Florence Reed and Malcolm Williams. Week Nov. 29-Dec. 4. "Kick In."

FRANK H. ORDWAY.

BABY MINE" AT ELMIRA, N. Y.

ELMIRA, N. Y. (Special).—The Mozart Players in "Baby Mine" provided a plot of laughter for large houses at the Mozart Nov. 29-Dec. 4. Alice Clements played the role of Zole in a most captivating manner, and handled the comedy situations in clever fashion without overdoing them. Victor Brown was a thoroughly enjoyable Alfred Hardy and pleased immensely. Emma Carrington did splendid work as Aggie, and won general commendation. Harold Salter did some of his best work of the season as Jimmy Jinks, and contributed considerably to the funmaking. Others who did well were Arthur Griffin, Charles Dey, Verne Sheridan, Gail Truitt, Cliff Hyde, and Joseph Latham. Director Harry E. McKee staged the production perfectly, special scenery by Karl Amend and William Clements, added much, and the incidental music under the direction of Carle Oltz pleased greatly. "The Girl from the Golden West" Dec. 6-11.

J. MAXWELL BEERS.



LUCILLE ROGERS.
Utah's Youngest and Most Versatile Actress.

Lucille Rogers is product of Utah. She has recently made a distinctive hit in "Rebecca of Sunnybrook Farm." She was formerly with the circuit of Wilkes's Stock company at Seattle. Wherever she has appeared she has created favorable comment

of which any actress might be proud. Utah is in raptures over her success, and predictions for a high place in the profession are frequent. She wears her honors with becoming modesty. The top pictures represent Miss Rogers in characters she has played.

DETROIT, "DAMAGED GOODS"

DETROIT, MICH. (Special).—The Permanent Players at the Avenue Theater, under the management of Frank Drew, are playing to fine business. Recently "Damaged Goods" ran two weeks to S.R.O. Week of Nov. 28, "The Divorce Question" was well presented and pleased large audiences. Raymond Bond did a good piece of acting in the part of the "dope" fiend. Edmond Roberts as Father Jerome gave a dignified and human interpretation of the lovable priest. Jeanette Cass as Mrs. Rogers' Manners was finished and artistic. Her emotional work was genuine and far above the average stock performance. Corinne Cantwell was all that could be desired in the part of Mamie. Mary Baisar, Donald Gregory, J. Arthur O'Brien, and Pere Whitman were excellent in their respective roles. Week Dec. 5, "The Yoke."

GENEVIEVE RUSSELL, OMAHA

OMAHA, NEB. (Special).—Genevieve Russell, as leading woman in North Brothers stock company at the Krug, Nov. 28 as Annie Jeffries in "Third Degree," and received many curtain calls. Miss Russell is gifted with a rare personality, an exceptional voice, and a genuine appreciation of the value of detail, and in the requirements of the difficult role she interprets she manifests an unusual resourcefulness and versatility.

HATHAWAY, BROCKTON, MASS.

BROCKTON, MASS. (Special).—The Hathaway Players in "Bought and Paid For" week Nov. 29 gave one of the best bills of the season. Julian Non, as Robert Stafford, was at his best; Ruth Lechler, as Virginia Blaine, demonstrated again that she is an emotional artist of rare ability; Elmer Thompson, as James Gilley, the young man with original ideas, did some good comedy work and made a hit. Kathleen Barry, as Fanny Blaine, contributed liberally with the comedy element; Leah Javie and Forrest Abbott, in their respective roles, acquitted themselves creditably. The play was finely staged under the direction of William H. Dimock.

W. S. PRATT.

BUNTING, MEMPHIS

MEMPHIS, TENN. (Special).—With the return of Emma Bunting and her players to the Lyric, Nov. 22, the theatrical prospects brightened instantly. Always a favorite with local audiences, so great was the demand for seats during Miss Bunting's opening week that a special matinee was called for Friday. Week Nov. 29 "Jerry" was the attraction. Miss Bunting in the title role can well be compared to Billie Burke, who was seen here last season. The supporting company is admirable, including George Whitaker, Roilin T. Holden, Henry Sherwood, Margaret Ryan, and Margaret Lee.

E. B. GERALD.



White, N. Y.

ALICE CARROLL
Ingenue Columbia Players, En Tour.

ALICE CARROLL, NEWCOMER IN STOCK

Miss Alice Carroll is a comparatively newcomer in the field of stock players, and she is rapidly coming to the front as an exceptionally clever ingénue. Miss Carroll made her first appearance in stock, which, by the way, was also her first stage appearance with the Pitt Players at the Pitt Theater, Pittsburgh, in December, 1914, less than a year ago. She opened in "Is Matrimony a Failure?" and scored a marked success in each of the succeeding productions, which included "Herod," "The Mind-the-Paint Girl," and others. It did not take the managers long to realize Miss Carroll's possibilities, and she was engaged for "The Marriage Game," with Alexandra Carlisle, and later appeared at the Belasco Theater with Frances Starr's company in "Marie Odile." Miss Carroll has been engaged, and is now appearing, in the ingénue roles with the Columbia Players of Washington, D. C., now on tour. Her Emily Ladew in "Her Husband's Wife," and Frieda in "Fine Feathers," the opening bills, were distinct successes. Miss Carroll is a native of Pittsburgh, and was educated at the Bluefield, Va., Seminary. She is quite a horsewoman, and "adores" all forms of athletics. Earl Carroll, the noted songwriter and author of "Isle De Amour" and other successes, is her brother.

DANIEL WEBSTER DELANO, JR.

HYPERION, NEW HAVEN

NEW HAVEN, CONN. (Special).—The Hyperion Players after a two-weeks' rest returned to the Hyperion week Nov. 15, and opened in "The Trail of the Lonesome Pine." Practically, all the old favorites, including Charles Carver, Frances Williams, Bella Cairns, Harry Bewley, William Bonny, John H. Dillon, Orpha Alba, and others were seen in the numerous roles, but Miss Ruth Gates, the leading lady this season, failed to return. Miss Gates was quite a favorite in New Haven, and her departure is the source of great regret to her many admirers. Miss Irene Summerly, who played in New Haven opposite Ramsey Wallace for a short time last season, has replaced Miss Gates. Miss Summerly appeared as June, and many of her old admirers were on hand to welcome her back. The company has been producing some excellent bills of late, among which have been "The Ringmaster," "Kick In," "Excuse Me," "Polly of the Circus," and others. "Under Cover," "The Law of the Land," "A Pair of Sixes," "Jerry," "The Dummy," "Inside the Lines," and "Help Wanted" are down for early production.

DANIEL WEBSTER DELANO, JR.

HAZEL BURGESS PLAYERS

JACKSONVILLE, FLA. (Special).—"The Yellow Ticket" was the offering by the Hazel Burgess Players last week, the unpleasant story being creditably handled. Hazel Burgess, Vernon Wallace, Joseph Remington, and Maude Hollingsworth handled the principal lines. Shirley Mayberry is resting for a week. Helen Leigh, sister of Bert Leigh, owner and manager of the Hazel Burgess Players, has joined the company. Ollie Marshall is also a newcomer. "Baby Mine" week Dec. 5-12. E. O. UEDEMANN.

**STEIN'S
ABSOLUTELY GUARANTEED
MAKE-UP.**

NORTHAMPTON PLAYERS

NORTHAMPTON, MASS. (Special).—Plays recently given by the Northampton Players at the Municipal Theater include "The Great Divide," in which James Reunie and Adeline O'Connor adequately rose to the opportunities offered by the leading roles; "The Rainbow," in which Frances Goodrich rendered attractively the ingenue lead; "Seven Keys to Baldpate," which did enormous business, and by Saturday turned many away; and week of Nov. 30, "Widow by Proxy," in which Sue Van Duzer gave fine and experienced rendering of the May Irwin part, Miss O'Connor being out of the cast because of the heavy demand upon her in connection with the elaborate production of "The Girl of the Golden West" being prepared for the following week. The excellent direction of Edwin P. Curtis is apparent in the work of the players. The painting of Seymour Parker and the decoration of Stage-Manager Thomas Swem are beautiful harmonies.

The average weekly attendance for the first seven weeks of this season was 3,900, against 3,743 for the corresponding period last season. The largest week of these seven was "Within the Law." The public also has been greatly pleased with the outside attractions which, during the past month, included Blanchette by the French company from New York's Theater Francais and the Granville Barker production of "Androcles and the Lion" and "The Man Who Married a Dumb Wife." Grace George in "Major Barbara" is booked ahead.

The second afternoon of unusual one-act plays given by members of the Northampton Players at the private theater in George B. McCallum's Little Theater came Dec. 2 and included Maeterlinck's "The Intruder," by Messrs. Arthur Allen, William Pringle, William Powell, Mary Coates, Sue Van Duzer, and Gertrude Workman, and W. B. Yeats's "A Pot of Broth," by Messrs. Robert Ames, Charles Coleman, and Frances Goodrich. The two hundred guests present were from a different list from that for the first performance, and after the plays were served refreshments and given opportunity to meet the players.

After the close of "Back Home" Fred Goodrow visited his home here before returning to New York for a motion picture engagement.

MARY K. BREWSTER.

POLI'S HARTFORD

HARTFORD, CONN. (Special).—"Help Wanted," at Poli's week Nov. 29, was well put on, and all members deserve a share of the credit for its success. Harry Hollingsworth, disguised with a bushy gray mustache, played the part of the villain, who took great pleasure in making life miserable for the fair young heroine. Mr. Hollingsworth did well as is his habit. Florine Farr was the seventeen-year-old stenographer, and was all that could be desired: Eugene Desmond as her hot-headed young lover was excellent; Ben MacQuarrie as the lawyer, Forrest Seabury as office manager, and Fayette Perry as a decidedly "fresh" stenographer, were all good in their respective roles. Ada Dalton added much to the delight of the audience as a German washerwoman; Bessie MacAllister played two distinctly different parts, and Evita Francis took two minor roles. John Ellis and Hal Briggs not in cast this week. The local company is doing a flourishing business, and last week drew the largest audiences in some months.

Harry Hollingsworth, our talented and versatile leading man, has now joined the ranks of the playwrights with a dramatization of the well-known Western story, "The Coming of the Law," which will be presented by the Players in a short time. Mr. Hollingsworth should be congratulated upon his achievement.

SEYMOUR WEMYSS SMITH.

WADSWORTH PLAYERS

The Wadsworth Players selected for this week's offering George Broadhurst's drama, "Bought and Paid For." Miss Weiba Lessina as Virginia Blaine gave a most satisfactory performance. Miss Lessina is an artist of rare talent, and this, added to the fact that she possesses a charming personality, is the cause of her success with the Wadsworth. Miss Edith Spencer as Fanny Blaine and Harry Hugenot as James Gilley created a good deal of humor by their clever interpretation of the parts assigned them, while Mr. Richard Oden as Robert Stafford gave a fine, finished portrayal of the role, thereby adding another success to his already long list. Miss Gladys Wilcox as the French maid and Mr. Baker Moore as the Japanese servant added delightful bits of humor and were good. Next week, "Baby Mine," with "Mother" to follow.

FREDERICK H. ROHRS.

SPECTACLE BY TWO CRITICS

MINNEAPOLIS (Special).—After a five weeks' layoff the Bainbridge Stock company will resume activities Dec. 5, this time at the Metropolitan instead of the Shubert, as "The Birth of a Nation" is being shown there, with "The Darling of the Gods" as the opening bill. Averill Harris, Florence Stone, Louise Farnum, Joseph Holley, Marie Gale, Ruth Harding, and the other favorites will return. For Christmas week the company will present a Christmas spectacle written by Winthrop B. Chamberlain of the *Journal* and Caryl B. Storrs of the *Tribune*, two local dramatic critics. A fairy tale with the setting in Norway is the foundation of the piece, which will have a musical setting.

CARLTON W. MILES.

Lelah Hallack
—AT LIBERTY—

DRAMATIC MIRROR.

HAZEL BURGESS

STOCK STAR
DUVAL THEATRE JACKSONVILLE, FLA.
WEEK OF DEC. 5—"BABY MINE"



DUDLEY AYRES

LEADING MAN

This week—THE TYPHOON Grand Opera House, Brooklyn

ROBERT HYMAN
LEADING MAN

PRINCESS THEATRE DES MOINES, IOWA

ROBERT P. GLECKLER
DUCHESS PLAYERS—CLEVELAND, OHIO



JACK ROSELEIGH
LEADING MAN

B. F. KEITH'S PLAYERS
HUDSON THEATRE
Union Hill, N. J.

LIGHT COMEDIAN

STEWART E. WILSON
WEEK DEC. 6th-11th

"JULES MARSTON" in "THE WOMAN HE MARRIED" POLI SCRANTON PLAYERS

RUTH ROBINSON
LEADING WOMAN

Knickerbocker Theatre

Philadelphia, Pa.

LOUISE PRICE
LEADING WOMAN
STRAND THEATRE STOCK, CEDAR RAPIDS, IOWA
Week of December 5th—"THE LION AND THE MOUSE"

HAZEL MILLER

INGENUE

POLI STOCK CO.

SCRANTON, PA.

Mildred Florence
INGENUE

Hudson Players Union Hill, N. J.

FRED ERIC

16 Gramercy Park, New York

1915—With—1916

Lillah McCarthy—Granville Barker—Percy Burton

JAMES L. CARHART

Maude Adams Co. Management Chas. Frohman

LOUISE MULDENER

"THE WHITE FEATHER" CO.—On tour

Starck. The prices are well within the means of every pocketbook. Matinee prices are 25 cents for the orchestra and 15 cents for the balcony; evenings, 50 and 25 cents for the orchestra and 35, 25, and 15 cents for the balcony. The company is now being organized and plans are being pushed to a finish.

MABEL ELAINE

in Ned Wayburn's "Town Topics"

MONTAGU LOVE

Rehearsing in "The Ware Case"

ANN MURDOCK

Direction CHAS. FROHMAN

CHARLES DARRAH

In "ON TRIAL"

2d SEASON

Mgt. Cohan & Harris

ELIZABETH NELSON

In "A FULL HOUSE"

Direction H. H. FRAZEE

GEORGE ALISON

DADDY LONG-LEGS

Direction Henry Miller

Southern Tour
Letters to Gramercy Park, New York

FRED NIBLO

In "HIT THE TRAIL HOLLIDAY," By George M. Cohan
Management COHAN & HARRIS

HAZELL COX

"AROUND THE MAP"

Management KLAW & ERLANGER

JOHN T. MURRAY

WINTER GARDEN PRODUCTIONS

Sole Representative
M. S. BENTHAM

PERCY HELTON

As "ART. SIMPSON" in "YOUNG AMERICA"

Management COHAN and HARRIS

SAN FRANCISCO

SAN FRANCISCO (Special).—Aaron Abrahams, vice-president of the Orpheum and Realty Co., died at the home of his brother in San Francisco, Nov. 27. He was born in West Prussia and came to the United States when a youth. He had been a large stockholder in the Orpheum company for many years. He was unmarried and 61 years of age.

Nat. American Film Company has incorporated with a capital stock of \$50,000.

"Kick in" is now in its third week at the Alcazar. It having been a drawing card, Lytell and Vaughan are the stars of the play. "The Phantom Rival" will be the next attraction.

"The Bird of Paradise" commenced its second week at the Cort, Nov. 27. It has been drawing just as it did when here on its former visits.

The Columbia has a big card in the picture, "The Battle Cry of Peace," which is now in its second week. All seats are reserved. Orchestra \$1, boxes \$2.

"So Long Letty" is at the Savoy and is still doing well. Tickets are for sale at both the Savoy and Cort. The play is under the management here of the Cort Theater.

Eddie Fox and his Seven Kids is the big card at the Orpheum. Gillingwater and company, Ednardo and Janshine, with others, make up a good bill.

William Farnum in the "Broken Law" film is at the Empress, while the vaudeville numbers include Hector, the wise dog; Beatrice McKenzie and company, Bogart and Nelson.

Paintings have a sketch, "The Sign," based on the doctrine of Christian Science.

A. T. BARNETT.

MINNEAPOLIS

MINNEAPOLIS (Special).—At the Metropolitan, Thanksgiving week, "The New Henrietta" drew crowded houses. The five stars, W. H. Crane, Amella Bingham, Maclyn Aruckle, Mabel Tulliver and Thomas Ross gave an excellent ensemble performance. "Polyanna," with Patricia Collinge, Ellie Shannon, Herbert

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue date must be mailed to reach us on or before that date.

DRAMATIC

ABE and Mawruss (A. H. Woods): N.Y.C. Oct. 21—*Indef.*
ADAMS, Maude (Chas. Frohman, Inc.): Pittsburgh 6-11.
ADROCLIES and the Lion (Granby Barker): Chgo. Nov. 29—*Indef.*
ANGLIN, Margaret (James Sheasgreen): Boston Nov. 29—*Indef.*
ARLISS, George (Klaw and Erlanger and Geo. C. Tyler): Chgo 6—*Indef.*
BARRYMORE, Ethel (Chas. Frohman, Inc.): N.Y.C. Oct. 19—*Indef.*
BIRD of Paradise (Oliver Morosco): San Luis Obispo, Cal., S. Santa Barbara 9, Ventura 10, Santa Ana 11, San Diego 12-15, San Bernardino 16, Redlands 17, Riverside 18, Los Angeles 19, Jan. 1.
BLUE Bird (Messrs. Shubert): N.Y.C. 6-11.
BOOMERANG, The (David Belasco): N.Y.C. Aug. 10—*Indef.*
CALLING of Dan Matthews (Gaskill and MacVity): Osage, Ia., S. Cresco 9, Austin, Minn. 10, Northwood, Ia., 11, Wells, Minn. 13, Winona 14, Worthington, Ia. 15, Luverne 16, Sibley, Ia. 17, Spencer 18.
CAMPBELL, Mrs. Patrick: B'klyn 6-11.
COMMON Clay (A. H. Woods): N.Y.C. Aug. 26—*Indef.*
DADDY LONG-LEGS (Co. A: Henry Miller): Cleveland 6-11.
DITRICHSTEIN, Leo (Cohan and Harris): N.Y.C. Nov. 10—*Indef.*
DRAWN, John (Chas. Frohman, Inc.): N.Y.C. Nov. 22-Dec. 14.
ETERNAL, Magdelene (Selwyn and Co.): N.Y.C. Nov. 1—*Indef.*
EVERYMAN, 1918 (L. H. Everhart): Wauwata, Neb. 8, Imperial 9, Palisade 10, Culberson 11, Bertrand 13, Elwood 14, Eustis 15, Wellfleet 16, Wallace 17, Holyoke, Colo. 18.
EVERYWOMAN (Henry W. Savage): Asheville, N. C. 8, Greenville, S. C. 9, Spartanburg 10, Charlotte, N. C. 11, Salisbury 13, Greensboro 14, Winston-Salem 15, Durham 16, Raleigh 17, Wilmington 18, Fayetteville 20, Darlington, S. C. 21, Florence 19, Rock Hill 22, Spartanburg 23.
EXPERIENCE (Wm. Elliott, Comstock and Gest): Boston Aug. 28-Dec. 11, Worcester 13-18.
EXPERIENCE (Wm. Elliott, Comstock and Gest): Detroit 6-11, Cleveland 13-18.
FAIR and Warmer (Selwyn and Co.): N.Y.C. Nov. 6—*Indef.*
FATHERSHAM, William (Leonard L. Gassler): N.Y.C. 6-11, Newark, N. J. 13-18.
FERGUSON, Elsie (Chas. Frohman and Klaw and Erlanger): Phila. Nov. 29-Dec. 11.
FRECKLES (Western: B'way Amuse. Co.): Luverne, Minn. 8; Sleepy Eye 10, Pipestone 18, Dell Rapids, S. D. 20, Flandreau 21, Bryant 22.
FRECKLES (Southern: B'way Amuse. Co.): Norton, Kan. 8, Phillipsburg 9, Mankato 13, Beloit 14, Gaylord 15, Downs 16, Stockton 17, Osborne 18.
FULL House (Co. A: H. H. Frazee): Phila., Nov. 7—*Indef.*
GARDEN of Allah: Knoxville, Tenn., 10, 11.
GEORGE, Grace: N.Y.C. Sept. 25—*Indef.*
GILLETTE, William (Chas. Frohman, Inc.): Boston 6-25.
HENPECKED, Henry (Northern: Halton Powell): Lake Preston, S. D., S. Brookings 1, Watertown 10, Redfield 11, HILLARD, Robert: B'klyn 6-11.
HIT-the-Trail Holiday (Cohan and Harris): N.Y.C. Sept. 13—*Indef.*
HORSON'S Choice (Messrs. Shubert): N.Y.C. Nov. 2—*Indef.*
HODGE, William (Lee Shubert): B'klyn 6-11.
HOLMES, Taylor (Joseph Brooks): Chgo. Nov. 7—*Indef.*
HOUSE of Glass (Cohan and Harris): N.Y.C. Sept. 1—*Indef.*
ILLINGTON, Margaret (Selwyn and Co.): North Yakima, Wash., S. Tacoma 10, Aberdeen 11, Seattle 12-14, Port-IRVING Place: N.Y.C. Sept. 15—*Indef.*
IRWIN, May: N.Y.C. 6-11.
IT Pays to Advertise (Cohan and Harris): Chgo. Sept. 2—*Indef.*
IT Pays to Advertise (Cohan and Harris): St. Louis 5-11.
JANSEN, The Great (Felix Biel): Chgo. 5-11.
LAW of the Land: Buffalo 6-11.
MANN, Louis (Messrs. Shubert): Springfield, Mass. 7, 8.
MISSOURI Girl (Merle H. Norton): Horton, Kan., S. Bern 11, Du Bois, Neb. 13, Liberty 14, Steel City 15, Alexandria 16, Western 17, Firth 18, Hastings 19, York 20, Plattsburgh 21, Oneida 22, Utica 23, Oswego 24, Utica 25, Utica 26, Utica 27, Utica 28, Utica 29, Utica 30, Utica 31, Utica 32, Utica 33, Utica 34, Utica 35, Utica 36, Utica 37, Utica 38, Utica 39, Utica 40, Utica 41, Utica 42, Utica 43, Utica 44, Utica 45, Utica 46, Utica 47, Utica 48, Utica 49, Utica 50, Utica 51, Utica 52, Utica 53, Utica 54, Utica 55, Utica 56, Utica 57, Utica 58, Utica 59, Utica 60, Utica 61, Utica 62, Utica 63, Utica 64, Utica 65, Utica 66, Utica 67, Utica 68, Utica 69, Utica 70, Utica 71, Utica 72, Utica 73, Utica 74, Utica 75, Utica 76, Utica 77, Utica 78, Utica 79, Utica 80, Utica 81, Utica 82, Utica 83, Utica 84, Utica 85, Utica 86, Utica 87, Utica 88, Utica 89, Utica 90, Utica 91, Utica 92, Utica 93, Utica 94, Utica 95, Utica 96, Utica 97, Utica 98, Utica 99, Utica 100, Utica 101, Utica 102, Utica 103, Utica 104, Utica 105, Utica 106, Utica 107, 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VAUDEVILLE

FREDERICK JAMES SMITH—Editor

Mrs. Lily Langtry and Phyllis Neilson-Terry Invade the Varieties



White, N. Y.

MISS KATHLEEN CLIFFORD,

Vaudeville's Most Charming Chapple is now at the Palace.

THAT English drive gained ground along Broadway last week. The Lady de Bathe charged upon the Colonial trenches, while Phyllis Neilson-Terry, o' the Terrys, surrounded and captured the Palace electric lights.

Phyllis Neilson-Terry's Debut

Miss Neilson-Terry elected to divide her time between vocalism and two scenes from "Romeo and Juliet." First—in the Grecian-like robes of *Trilby* and wearing a wreath of silver leaves—she sang the *Air du Mysol* and "Ben Bolt."

Next she slipped to Shakespeare, not, however, until she outlined the tragedy for the less informed out front. First came the scene in Friar Lawrence's cell and later the moment when the unhappy Juliet decides to swallow the sleeping potion.

Here Miss Neilson-Terry makes a statuesque figure of blue velvet despair. She is, of course, an amazonian Juliet and twice she injects realistic stage falls. One comes as the climax, when Juliet, losing consciousness, topples backward from the steps of the platform, upon which the Capulet four-poster rests.

Miss Neilson-Terry, we must admit, did not impress us. To be frank, her Juliet is thoroughly ladylike and all that sort of thing, but it seems—to us—neither poetically nor dramatically distinctive.

Cecil King makes a hazy sort of friar and Edith King appears for a moment as Lady Capulet.

"The Forest Fire" Arrives

"The Forest Fire" has three scenes, two tableaux, a huge locomotive and dozens of players. It's a "drama of the timberland" and it belongs to the popular-priced melodramatic school of the pre-photodrama period.

There's a good brother who goes to prison (soft music, professor) to save his bad brother, because he thinks the girl of his heart loves the villainous chap. But, of course, she doesn't. Anyway, the convict escapes and is captured, just as a forest fire sweeps the section. The heroine is a telephone girl and she remains at her post to "save the people in the valley." The villain is chief of the 'phone company, but—scoundrel that he is—runs away. But he confesses and the hero is released just in time to run a locomotive through the burning timberland in an effort to rescue the fair heroine. To be exact, the official dispatch re-

ceived by the tin-starred sheriff in scene three reads: "Release convict No. 333 for railroad service."

Melodrama of the Old School

Next there's a scene in the forest with many trees, some of them glowing with an electrical replica of fire and others tumbling down. The engine rumbles through with the hero at the throttle. And he finds the fearless 'phone girl in the nick of time and the exact center of the stage.

We confess ourselves disappointed in the forest fire effect. The motion pictures do these things so much better. Yet the stage can be realistic. Witness the trench in "Under Fire."

A fat little youngster named Brownie Burke plays the youthful comic relief of the thriller and stands out over the mediocre cast. But "The Forest Fire" is a sort of old home week for persecuted heroines, hard working villains and self-sacrificing heroes.

A boy strolls across the stage paging "Miss Carus," when that lady bursts from the wings to a blare of music. That starts the turn, in which Emma Carus (large type) appears, assisted by Noel Stuart (smaller type). The specialty lacks spontaneity and speed. For one thing, Miss Carus persists in singing numbers—like "Mother"—for which she is not fitted. As to patter, there's a comic misunderstanding over the name of Ibsen, that gentleman being mistaken, we believe, for a ballplayer. A pleasant variation of the Wagner joke.

Marshall Montgomery comes pretty near being our most effective ventriloquist. He "throws" his voice, while smoking a cigarette, drinking a glass of mimic liquor and consuming some ice cream. But Mr. Montgomery goes on season after season with the old material. If he could only throw that.

Beatrice Herford Again

Beatrice Herford remained for her second Palace week, taking the place of Lew Dockstader.

Miss Herford did her last season's monologue of the two women and little Addie having luncheon upon a shopping tour. And she followed it with a new one of a shop girl at the doily counter.

Personally, we liked Miss Herford best of all the Palace programme.

"Ashes," Mrs. Lily Langtry's vaudeville vehicle, by Percy Fendell, gave off considerable dramatic heat at the Colonial Theater.

The story hinges upon the efforts of the unscrupulous and penniless James Fowler to obtain money from Lady Lambert in payment for a letter written years before. The note was penned in a moment when her ladyship had fancied herself in love with the man.

Finally she is forced to wheedle a hundred pounds from her husband on the plea that her sister needs an immediate loan. So Lady Lambert gives the check to the former admirer and receives the letter in return. She burns the note just as her unsuspecting husband returns.

Then she slips into her cloak, being about to start alone to a reception. Suddenly she faces the black-mailer triumphantly. "My sister did not need the check, after all," she tells her husband. "I gave it to Mr. Fowler to give to you, because I didn't think I'd see you again this evening." So the ex-admirer, lacking all evidence, has to give up the check. Curtain!

"Ashes" and Mrs. Langtry

Of course, "Ashes" is just a theatrically effective situation—vintage of the '90s—worked out with an adroit dramatic hand. Indeed, it is an old-fashioned curtain-raiser. It will, however, serve very well for its star's season in vaudeville. Besides, it fits the present-day Mrs. Langtry very well. Lionel Atwell plays the scoundrelly waster rather neatly and Leopold Stark fills out the role of the husband fairly satisfactorily.

Clifton Webb, now dancing with Eileen Molyneaux and lately a Ned Wayburnite at the Century, returned to the varieties. As during his previous vaudeville appearances, a balalaika orchestra hovers near the back drop.

Mr. Webb is singing in his new specialty. Miss Molyneaux vocalizes, too. As the climax of the spe-

cialty, the two do a sort of international trot with a blending of anthems. Here Mr. Webb wears an emotional waistcoat and spats, green hued to match Miss Molyneaux's gown. Is this going to become the style? Imagine calling her up on the telephone early in the evening to get the proper color scheme.

But, all joking aside, Mr. Webb has an effective and lively dancing turn.

The Busy Mr. Ruskay

Everett S. Ruskay had the distinction of having two sketches upon the Colonial bill. Lola Merrill and Frank Otto presented one of them, "Wards of the U. S. A.," described as a "pleasing episode of the great war." There is a rather colorful setting showing the front of a cafe in Hamburg. Time—the period of mobilization just after the opening of the war. A young couple, on their honeymoon, are marooned in Germany, temporarily without gold or a chance to get back to America. So they sit at a little sidewalk table of the cafe and laboriously try to ask questions of the waiter in weird German. Finally, of course, after it's all over, the waiter responds in English. He's from New York, too.

"Wards of the U. S. A." is just a slight patter specialty with playlet tendencies, bright and in good taste. And it is pleasantly done by Miss Merrill and Mr. Otto.

The other Everett Ruskay contribution, "The Highest Bidder," is more dramatic. Here we have a final meeting between a young husband and wife, about to be divorced. Wifey's lawyer hovers close by. A warrant has just been issued for hubby's arrest, since he

(Continued on page 18.)



White, N. Y.

MISS MARIE CAHILL.
The Comedienne Recently Entered the Varieties.

THE WEEK IN REVIEW

(Continued from page 17)

hasn't contributed the \$50 a week allotted to the wife by the court while the divorce is being considered. The judge has overlooked one detail. Hubby only earns \$40 a week.

Finally, as you guess, the wife relents, the lawyer departs, tearing up the warrant, while hubby hangs up his hat and slips into his old Morris chair.

The little sketch is told brightly enough. The players simply do not sound the possibilities of "The Highest Bidder." It needs breezier handling—and speed. Lynn Overman is the best of the little cast as the husband. Yet he isn't vigorous enough. Edna Hibbard seems to entirely lack a sense of humor, and she is expressionless besides. And George Robinson is colorless as the attorney.

Walter de Leon and "Muggins" Davies meet in an imaginary hotel lobby, and give imitations of the stuttering boy, the gossip, and the other folk back home. They submit Ford joke No. 437, Series D, relative to raising a Ford from a motorcycle. Their turn lacks merit until they offer a burlesque of the movies, which is something like that of the travesty introduced into "The Girl from Utah." Aided by weird "sub-titles," the two depict the screen adventures of a ranch girl loved by a heroic cowboy and persecuted by a villainous half-breed. It's rather amusing.

Mrs. Whiffen in the Varieties

At the Fifth Avenue Theater Mrs. Thomas Whiffen, who has graced the stage for many of her seventy-two years, demonstrated her youth by invading vaudeville in a playlet, "Twilight," written by Jack Hayden.

Now Mrs. Whiffen needs a little sketch of mellowness and even saccharine qualities. "Twilight" is just a farce of ancient mould. Aunt Jane—or is it Aunt Mary—comes to visit her nephew and is mistaken for a new maid by nevvy's wife. The usual comic complications follow. "Twilight" is lumbering and lacks directness. Moreover, it isn't the thing for Mrs. Whiffen, who does all that is possible with her role. Her supporting company is hardly satisfactory, however.

We are genuinely sorry that we cannot comment more pleasantly upon Mrs. Whiffen's vaudeville debut, because we've enjoyed her playing many times.

IN THE LONDON HALLS

LONDON (Special).—Queen Alexandra, accompanied by members of the royal family, attended the recent Hippodrome matinee for the benefit of The Edith Cavell Nursing Home Fund. The matinee was due to the initiative of Shirley Kellogg and netted nearly four thousand dollars. The Queen herself purchased two autographs from Miss Kellogg. Among those appearing were Miss Kellogg, Ethel Levey, Joe Coyne, George Robey, Sir George Alexander, Lena Ashwell, Dion Boucicault, Fay Compton, Wilkie Bard, Charles Hawtrey, Fred Emney, Madame Kirby Lunn, Mary Moore, and Larry Ceballos.

The English friends of Hugh D. McIntosh, head of the Tivoli theaters in the Antipodes, are glad to hear of the honor recently accorded the Sydney manager. Mr. McIntosh has been elevated to the position of president of the British Empire League of Australia and the Victoria League of New South Wales.

Helen Haye and O. B. Clarence are offering Sir James Barrie's "The New World" at the Victoria Palace.

Lily Lena is about to publish her reminiscences under the title of "The Confessions of a Music Hall Star." She describes it as a mixture of "frank appreciation and bitter denunciation," whatever that is.

MARIE CAHILL IN VARIETIES

CHICAGO (Special).—Marie Cahill made her vaudeville bow at the Palace Music Hall last week with a monologue, interspersed with songs. Then there's a likeable medley of her former song hits. Nan Halperin returned to the Palace on the same bill, and, despite the handicap of practically closing the show, won a hearty reception.

Tom Lewis offered Tom Barry's "Brother Fans," and the Misses Campbell presented their pleasant little specialty.

Gertrude Hoffmann and her colorful version of "Sumurun" topped the Majestic bill. "Sumurun" came pretty near starting Chicago, and it moved to the Palace this week. Ralph Dunbar's Maryland Singers offered an agreeable specialty, and William Morris introduced his tabloid of "Mrs. Temple's Telegram."

Gudrun Walberg isn't with Joseph Howard at the Palace this week, after all. She went to Champaign to open with him last week, but the plans slipped through.

E. E. MEREDITH.

Hale Norcross and company, in "Love in the Suburbs," have been routed over the Orpheum time, opening in Omaha on Sunday. Pat Casey directs the bookings.

Arnold Daly is staging a playlet, "Pals," written by Charles Sumner and Charles Collins. Mr. Sumner wrote "The Natural Law," and Mr. Collins is dramatic editor of the Chicago Post. Hilda Spong will be featured, with Arthur Forrest as leading man. The playlet will be booked through the Marineill offices.

ELsie JANIS TO TOUR THE VARIETIES; BONNIE GLASS AT FYSCHER'S

Joan Sawyer Returns to Broadway—Mrs. Langtry's Success in "Ashes"

BY WALTER J. KINGSLEY.

BONNIE GLASS is dancing at Chez Fyscher's and drawing the smart set, for she is quite the mode. I, for one, believe that Bonnie Glass is destined to become a favorite screen star. Her personal witchery, her kindly nature, her generous good will toward the world, are attributes that, added to her beauty, would make her eloquent and persuasive and fascinating on the film. When she dances her attitudes are positive melodies, and one cannot wonder that the fastidious society folk prefer her. She will soon dance again at the Palace, where she has a remarkable following.

Elsie Janis will announce a few weeks in vaudeville at a record salary before many days have passed.

Joan Sawyer is doing a big week at the Colonial. Suave George Harcourt is back as her dancing partner. What a gallery of hoofers have figured in the life of this ballroom divinity, who gives modern dancing a thrill blended of grace and personal charm that few can resist. Miss Sawyer has brought her steps quite up to the moment. There was danger that the procession would get ahead of her when she was teaching the outlanders her theories of rhythm, but she quickly acquired all the new stuff upon her return and then improved upon it and went beyond it.

Mrs. Langtry is over at the Bushwick Theater this week, giving the Eastern District of Brooklyn a treat. She has an excellent sketch in "Ashes"; she plays the leading role with an artistry that stamps her as one of the cleverest artists England has sent us. Her company is notably good—something unusual in the support of a British star—and the production is rich and complete. Mrs. Langtry drew crowded houses at the Colonial all last week and, to tell the truth, she is a surprising draw everywhere she plays. When you get a great name, an impressively smart woman and a snappy "peppy" sketch well played, you have all the elements for money getting at the box-office.

Doyle and Dixon, late of the Keith varieties, are walking away with that Gaby show over in Philadelphia. They are the hits of an excellent entertainment. Gaby, by the way, called up that ready wit, Charles B. Dillingham, on the wire the other day and demanded that her part be expanded. More must be written in she insisted. "Have you any author in mind?" asked the manager. "No, just send a smart man." "I'll send you Charlie Undertaker—one of our brightest young writers," promised the cruel Charles. "That will be fine," said she of the lilies, and ever since she has been telling her fellow principals how Mes-

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MARIE TEMPEST TO ENTER VAUDEVILLE; PAVLOWA RUMORS CONTINUE

Grace La Rue in Recitals—How Raymond Hitchcock Almost Invaded the Varieties

A dispatch to THE MIRROR from Boston, where Marie Tempest closed her season on Saturday evening, indicates that the English actress is likely to be seen shortly in vaudeville. Negotiations, according to the reliable Boston report, are already under way.

It is surmised that Miss Tempest will offer Sir James Barrie's "Rosalind" should she enter vaudeville. She has been appearing all season in "Rosalind" and the revival of "The Duke of Kilicrankie."

The rumor that Pavlova is to come to vaudeville still persists to come from apparently reliable sources.

Recently, in a signed statement, Mile. Pavlova and Max Rablinoff, managing director of the Boston Opera Company and the Pavlova Imperial Ballet Russe, denied the rumor emphatically. Yet, both in Boston, where Mile. Pavlova is now dancing, and in New York, the report continues. The Boston engagement of the organization ends this week.

Grace La Rue is planning to give a song recital at the Little Theater in Philadelphia on Jan. 7 or 8.

Miss La Rue has ambitious plans and, following her special Little Theater appearance, is likely to be heard further in recitals.

Just now Miss La Rue is dividing her time between preparing a cycle of songs and building a new home at Forest Hills.

Raymond Hitchcock came very near being the headliner at the Palace Theater last week. Before Phyllis Neilson-Terry was secured and while the Palace still needed a top-liner, M. S. Bentham made a proposition to Mr. Hitchcock. Later an offer was made for the week of Dec. 13. Mr. Hitchcock was unable to accept, since he was

sieur Charles Undertaker "had been retained to fatten her lines." No one has yet had the heart to exhume the truth for her.

Ralph Hertz, also late of Keith vaudeville, gives a corking performance in "Ruggles of Red Gap," now in Philadelphia. It is the best thing of his career. Ralph has come to life in every way, and both on and off is contributing to the gaiety of the Quaker City. No more does he recite sad ballads, acent the ingratitude of cherished damsels. He is well looked after once again.

Leon Levy is making a production of Sada Cowan's powerful playlet, "The State Forbids," with a well-chosen cast. The little drama shows in poignant scenes how the State prevents a doctor from ending the life of a defective baby, and yet takes the sturdy son to die in the trenches. The law that, on one hand, is inexorable in preserving the unfit; on the other, savagely slays the flower of the flock. Charles Rann Kennedy and Ferdinand Gottschalk, both of whom have read the playlet, pronounce it a remarkable bit of writing. When ready "The State Forbids" will be offered for big time booking. It has a chance of being as big a hit as was "War Brides."

Elsie Carus, very blonde, very slim, and very funny, "done noble" at the Palace. In a hard spot she stopped the show repeatedly. Miss Carus has a natural comedy vein, and is born show-woman. She will be back at the Palace before long, for her offering is a comedy delight.

Raymond Hitchcock almost signed for a week at the Palace, but the dates could not be switched in time to permit him to get to London for his engagement over there. It's too bad that such a remarkable comedian has to go abroad for work. He's needed right here in America, but he must needs sail and that soon. Too few, all too few, are the genuine laughmakers, and of these Raymond Hitchcock is the greatest.

Mercedes, the eerie chap who links mysticism with music, is making the round of the local Keith houses, and proving himself as always a sterling attraction. One morning this week the dramatic critics are to give him a test at the Palace. His act has interested them so much that they ask to have him and his clever partner, Miss Stanton, to themselves for a demonstration to which they have invited several professors and scientists. Mercedes is only too glad to meet them, and will submit to the most exacting investigation of his act, which so far has proven too much for any one in the United Booking Offices to solve. It is a popular headline attraction, and we let it go at that.

Reports from the road indicate that Belle Baker is going strongly in her new repertoire of songs.

Mile. Marguerite and Frank Gill have received very favorable press comments upon their new dancing specialty during their brief tour of the Proctor time. Early this week they are showing their blending of the Spanish and American dances at Proctor's Fifty-eighth Street Theater.

Gerald Griffin is looking for a suitable dramatic playlet.

Irene Franklin returned to vaudeville at the Palace this week. All of which will be welcome news to vaudeville-goers.

Irene and Bobbie Smith were forced to drop from the Bushwick bill last week, owing to the sudden and serious illness of Miss Irene Smith.

"Which One Shall I Marry?" Ralph Kettering's playlet, produced in the East by Edward S. Keller and Edgar Allan Woolf, seems to be going nicely on its preliminary road tour. The sketch is appearing at Keith's in Columbus this week. Kane and Herman have been routed through the Keller offices. Mr. Keller placed Dyer, Foy, and Gille at the Eighty-first Street early this week for a hearing. Jack Lewis, late of Fields and Lewis, is breaking in a new single, booked by Mr. Keller.

The Orpheum Road Show for 1915-16 opens its tour in San Francisco on Dec. 19. Rosanara, Victor Morley and company, and Mary Shaw and company will be on the programme.

May Robson is not at the Colonial this week, after all. Her postponed appearance was again postponed. Illness is the announced reason. Hermine Shone and company were booked into the gap.

Osa Waldrop makes her first New York appearance next week in John B. Hymer's playlet, "Petticoats." Harry Green and company will be on the same bill. Mr. Green, by the way, has just been given a United routing in Aaron Hoffman's sketch, "The Cherry Tree."

MME. STEINHEIL COMING
Daniel Mayer, London Agent, Now in New York, Announces Plans

Daniel Mayer, the London musical and theatrical manager, who reached New York on the Adriatic last week, is planning to enter the vaudeville field, in conjunction with his legitimate and motion picture activities.

Mr. Mayer plans to offer Madame Steinheil, who was the central figure in a famous Paris murder mystery, for a vaudeville tour. Madame Steinheil, should she be accepted for the varieties, would use a sketch, "A Little Supper Party," written by Reginald Owen, a young actor appearing in London. Madame Steinheil would play in England.

Mr. Mayer announces that Madame Steinheil is coming to America, but not for vaudeville, as rumored. Mr. Mayer also directs the present English variety tour of Sir John Hare. Sir John is coming to America, but not for the varieties.

Mr. Mayer is associated with Angus MacLeod and Walter Hast. They have opened offices at Chatham House, Hanover Square, London, and are to establish branches in India, Australia, and South Africa. Later he may open New York offices. Mr. Mayer states that he has a number of important offerings planned for American vaudeville, but that he intends to study conditions in this country before he makes a further announcement.

cussed author of "The Genius," "The Titian," "The Financier," and "Sister Carrie," has just written a short play, "The Raipicker," which Wallis Clark plans to present in the varieties.

Whether or not Elsie Janis is to appear in vaudeville is still in doubt. Miss Janis has, it is said, been offered a route through M. S. Bentham. Whether an agreement can be reached over the salary remains to be seen.

Mrs. Lily Langtry has commissioned Edgar Allan Woolf to furnish her with a new playlet for use next year. Mrs. Langtry will continue in her present vehicle, "Ashes," this season. Her welcome has been so enthusiastic that she plans to remain in the varieties for another year.

Ethel Clifton, who is appearing in vaudeville with Brenda Fowler in her own playlet, "The Saint and the Sinner," is writing a sketch for J. K. Emmett, Jr., which expects to open in about a fortnight. Miss Clifton has supplied Lillian Kingsbury, Henry E. Dixey, Jr., and Claude Gillingwater with their present vehicles.

Edgar Allan Woolf has just written a variety revue to be produced in London by Violet Black, in conjunction with Albert de Courville. Miss Black sailed last Thursday with the manuscript. The new revue will be called "The Pride of the Pyramids," and will have an early production.

Joseph Jefferson opens his vaudeville season in Wilmingt. on Monday, offering Edgar Allan Woolf's latest comedy sketch, "The Old Bachelor." Noel Travers and Irene Douglas have a new Woolf playlet, in which they will be seen shortly.

Reports from the road indicate that Belle Baker is going strongly in her new repertoire of songs.

Mile. Marguerite and Frank Gill have received very favorable press comments upon their new dancing specialty during their brief tour of the Proctor time. Early this week they are showing their blending of the Spanish and American dances at Proctor's Fifty-eighth Street Theater.

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THE VAUDEVILLE SPOTLIGHT

They're to celebrate something else in Brooklyn next week. The Prospect will have a "jubilee bill," the jubilee not being specified. Grace La Rue tops the programme. At the same time the Bushwick will celebrate a "Winter Carnival," whatever that is, with Irene Franklin among those present.

The Sewell Sisters appeared in their new act at the Palace Theater, Port Richmond, Staten Island, this week.

Julie Ring, offering John B. Hymer's "Twice a Week," opened an Orpheum tour in Kansas City last week.

Phyllis Neilson-Terry will tour the principal cities, offering her scenes from "Romeo and Juliet."

Where, oh, where is Jack Jarrett? Joan Sawyer is at the Colonial Theater this week—but her dancing partner is George Harcourt. She has a retinue of six dusky musicians, too.

Walter S. Howe will be at the Royal next week in a new comedy, "In and Out."

COMING HEADLINERS

WEEK OF DEC. 13.—*Colonial*, Joan Sawyer, Harry Green and company; *Alhambra*, Frank McIntyre and company; *Bankoff and Girle*, "The Bride Shop"; *Royal*, Lida McMillan and company; *Orpheum*, Irene Franklin and Burton Green, Bessie Wynn, "The Forest Fire"; *Bushwick*, Oliver and Olip, Emma Carus; *Prospect*, Grace La Rue, "The Passion Play of Washington Square."

WEEK OF DEC. 20.—*Colonial*, White and Clayton, Henretta de Serris and Models; *Alhambra*, Mrs. Langtry and company, Emma Carus; *Royal*, Joseph Jefferson and company, Belle Blanche; *Orpheum*, Alexander Carr and company, Dorothy Toye; *Bushwick*, "Passion Play of Washington Square"; *Prospect*, Van and Schenck.

VAUDEVILLE DATES

ABARBANEL: Keith's, Balto. 13-18.
ADLER and Arding: Bushwick. B'klyn. 13-18.
ADLER, Felix: Keith's, Dayton; Colonial, Erie, Pa. 13-18.
ADONIS and Dog: Keith's, Indianapolis; Keith's, Cinti. 13-18; Empress, Grand Rapids. 20-25.
AGUTIER and La Devi: Orph., Winona.
AHEARN, Charles, Co.: Sheas', Buffalo; Sheas', Toronto. 13-18; Orph., Montreal. 20-25.
ALEXANDER, Montreal: Orph., Birmingham. 9-8; Orph., Nashville. 13-18; Colonial, Erie, Pa. 13-18; Orph., Nashville. 20-22; Orph., Birmingham. 23-25.
ALEXANDER, Kids: Colonial, Erie, Pa. 13-18.
ALLLEN, Minnie: Keith's, Wash.; Grand, Pittsburgh. 13-18.
ALLMAN and Doty: Lyric, Birmingham. 20-22; Orph., Nashville. 23-25.
AMERICAN Dancers: Six; Columbia, Grand, Rapids; Keith's, Toledo. 13-18; Hipp., Cleveland. 20-25.
AMERICAN Trumpeters: Orph., Charlotte. 13-18.
AMETA: Hipp., Cleveland; Keith's, Columbus. 13-18; Orph., Nashville. 20-22; Orph., Birmingham. 23-25.
AMOROS Sisters: Bushwick. B'klyn.
ANKER: Trio; Orph., Jacksonville. 6-8; Orph., Savannah. 9-11; Orph., Birmingham. 13-15; Orph., Nashville. 16-18; Forsythe, Atlanta. 20-25.
ANNAPOLIS Boys: Five; Orph., Oakland; Orph., Sacramento. 13-18; Orph., Fresno. 16-18.
ARDATH, Fred J., Co.: Temple, Detroit. 20-25.
ARNAUT Brothers: Keith's, Boston; Keith's, Prov. 13-18; Royal, N.Y.C. 20-25.
ARVAIR, Fred and Adele: Maryland, Baltimore.
AUBREY and Rich: Keith's, Youngstown; Keith's, Toledo. 20-25.
AURORA of Light: Orph., Kansas City.
AVON Comedy Four: Keith's, Wash.; Keith's, Phila. 13-18; Keith's, Columbus. 20-25.
AYER, Donald, Mme.: Orph., Danville. 13-18.
AZZAMAT: Orph., Knoxville. 6-8; Orph., Chattanooga. 9-11.
BACHELOR Dinner: Maj., Milwaukee.
BAGGESSENS: Keith's, Louisville. 13-18; Keith's, Cinti. 20-25.
BAKER, Belle: Keith's, Indianapolis; Keith's, Cinti. 13-18.
BALKANS: Garrick, Wilming-ton; Lyric, Richmond. 20-22; Colonial, Norfolk. 23-25.
BALL and West: Orph., Memphis; Orph., New Orleans. 12-18.
BALL, Ernest R.: Keith's, Boston. 13-18; Keith's, Wash. 20-25.
BALL, Ray Elmore: Keith's, Dayton; Keith's, Columbus. 13-18; Hipp., Cleveland. 20-25.
BALLETT: Divertissement; Orph., Frisco. 12-18.
BALZER Sisters: Empress, Grand Rapids; Keith's, Toledo. 13-18; Keith's, Youngstown. 20-25.
BALFOFF and Girle: Orph., B'klyn; Alhambra, N.Y.C. 13-18; Keith's, Wash. 20-25.
BANK'S Half Million: Co.; Orph., Denver; Orph., Colorado Springs. 13-14; Orph., Lincoln. 16-18.
BARAT, Arthur: Orph., Portland, Ore.
BARNES and Crawford: Temple, Rochester.
BARNES, Stuart: Orph., Oak-land. 12-18.
BARRY, Mr. and Mrs. Jimmie: Keith's, Cinti.; Keith's, Louis-ville. 13-18; Keith's, Indianapolis. 20-25.

BYAL and Early: Empress, Grand Rapids. 13-18.
BYRON and Langdon: Keith's, Dayton; Colonial, Erie, Pa. 13-18.
CAHILL, Marie: Columbia, St. Louis; Orph., Memphis. 12-18.
CAITS Brothers: Royal, N.Y.C. 13-18.
CAMERON Sisters: Colonial, N.Y.C.
CAMPBELL, Craig: Maj., Milwaukee. 12-18.
CAMPBELL, Misses: Columbia, St. Louis; Orph., Memphis. 12-18.
CANSINOS: Orph., Frisco; Orph., Oakland. 12-18.
CANTOR and Lee: Palace, Chgo.; Orph., St. Paul. 12-18.
CANTWELL and Walker: Do-minion, Ottawa.
CARLISLE and Romer: Maj., Milwaukee; Maj., Chgo. 12-18.
CARR, Alexander, Co.: Keith's, Prov.; Keith's, Boston. 13-18; Orph., B'klyn. 20-25.
CARR, Eddie, Co.: Maj., Chgo.; Keith's, Youngstown. 13-18.
CARTMELL and Harris: Keith's, Cinti.; Keith's, Indianapolis. 13-18.
CARTWELL, Mrs. Leslie: Palace, Chgo. 12-18.
CASTELLANE: Prospect, B'klyn.
CAUPOLICAN, Chief: Keith's, Toledo.
CHALLON, Jean: Orph., Seattle. 12-18.
CHIUDI, Jeanie: Orph., Chattanooga. 13-15; Orph., Knoxville. 16-18.
CHIP and Marble: Maryland, Balt.; Keith's, Phila. 13-18; Empress, Grand Rapids. 20-25.
CING, Hwa Four: Keith's, Fresno. 20-25.
CHYO: Orph., Omaha.
CICCOLINI: Orph., Memphis; Orph., New Orleans. 12-18.
CLAUDIUS and Scarlet: Orph., Oakland; Orph., Sacramento. 13-15; Orph., Fresno. 16-18.
CLAYTON, Bebbie: Orph., Kansas City; Orph., Omaha. 12-18.
CLIFF: Genevieve, Co.; Orph., Sacramento. 5-8; Orph., Fresno. 9-11.
CLIFFORD: Kathleen, Palace, N.Y.C.; Keith's, Phila. 13-18; Keith's, Wash. 20-25.
CLINTON, Herbert: Keith's, Balt.; 20-25.
CLINE, Maggie: Keith's, Phila. 13-18.
CLINTONS, Novelty: Orph., Salt Lake City. 12-18.
COLE and Denby: Dominion, Ottawa; Sheas', Buffalo. 13-18; Sheas', Toronto. 20-25.
COLLINS, Milt: Keith's, Prov.; Colonial, N.Y.C. 13-18.
COLONIAL Belles: Orph., B'klyn. 20-25.
COLONIAL Seal: Colonial, N.Y.C. 13-18.
COLONIAL Minstrel Maids: Lyric, Richmond. 13-15; Colonial, Birmingham. 20-22; Orph., Nashville. 23-25.
COMFORT and King: Orph., Seattle. 12-18.
CONNOLLY, Mr. and Mrs.: Orph., Kansas City. 12-18.
CONRAD and Conrad: Orph., Frisco; Orph., Oakland. 12-18.
COOK, Joe: Orph., Memphis; Orph., New Orleans. 12-18; Orph., Birmingham. 20-22; Orph., Nashville. 23-25.
COOPER, Harry: Orph., B'klyn; Alhambra, N.Y.C. 13-18.
CORADINI'S Animals: Colonial, N.Y.C.
CORRETT, Shena and Donovan: Royal, N.Y.C. 13-18.
CORCORAN and Dingle: Colonial, Erie, Pa.; Keith's, Indianapolis. 20-25.

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MULLALLY and Pingree: Keith's, Prov. 13-18.
 MULLEN and Concan: Keith's, Prov. 13-18; Alhambra, N.Y.C. 20-25.
 MURPHY, Frankie: Oph., Memphis, 12-18.
 MUSICAL Drug Store: Shea's, Toronto.
 MYRIL and Delmar: Lyric, Richmond, 13-15; Colonial, Norfolk, 16-18; Keith's, Balto., 20-25.
 MYSTERIA: Oph., Oakland, 13-18.
 NAIREN's Dogs: Oph., Salt Lake City, 12-18.
 NAVASSAR Girls: Oph., Colorado Springs, 6-8; Oph., Lincoln, 9-11; Oph., Kansas City, 12-18.
 NAVIN and Navin: Colonial, Norfolk, 13-15; Lyric, Richmond, 16-18; Colonial, Norfolk, 20-25.
 NAZARIO Nat. Troupe: Oph., Savannah, 6-8; Oph., Charlotte, 13-15.
 NESBIT, Evelyn: Oph., St. Paul; Oph., Winnipeg, 12-18.
 NEVINS and Irwood: Garrick, Wilmington, 20-25.
 NEW Chauffeur: Colonial, N.Y.C.
 NEW Producer: Keith's, Wash., 13-18.
 NICHOLS, Nellie V.: Oph., Salt Lake City; Oph., Denver, 12-18.
 NICHOLSON, Archie: Lyric, Richmond, 6-8; Colonial, Norfolk, 9-11; Oph., Knoxville, 18-19.
 NONETTE: Oph., 'Frisco, 12-18.
 NORDSTROM Marie: Palace, N.Y.C.
 NORTH Frank. Co.: Palace, N.Y.C.
 NORTH Frank. Co.: Keith's, Boston, 13-18.
 NORTH Olive: Oph., Knoxville, 13-15; Oph., Chattanooga, 16-18; Oph., Nashville, 20-22; Oph., Birmingham, 23-25.
 NOLAN and St. Clair: Colonial, Norfolk, 6-8; Lyric, Richmond, 9-11.
 NORMAN: Oph., 'Frisco, 12-18.
 NORTON and Nicholson: Keith's, Louisville, 13-18.
 NORTON, Ruby and Sammy Lee: Palace, N.Y.C.
 NUGENT J. C. Co.: Oph., St. Paul; Oph., Winnipeg, 12-18.
 OAKLAND William: Co.: Keith's, Boston, 13-18.
 ODIVA: Oph., Montreal, 13-18.
 OLETT Charles: Colonial, Erie, Pa.; Palace, Chgo., 12-18.
 OLIA: Oph., Oakland: Oph., Sacramento, 5-8; Oph., Fresno, 9-11; Oph., Los Angeles, 12-18.
 OLIVER and Olin: Alhambra, N.Y.C.; Oph., B'klyn, 13-18; Keith's, Balto., 20-25.
 O'MALLEY, John: Oph., Montreal, Dominion, Ottawa, 13-18; Shea's, Buffalo, 19-20.
 ORANGE Packers: Keith's, Dayton, Keith's, Toledo, 13-18; Empress, Grand Rapids, 20-25.
 ORTH and Dooley: Keith's, Toledo, 13-18; Hipp., Cleveland, 20-25.
 OXFORD Trio: Foraythe, Atlanta; Oph., Jacksonville, 9-11; Oph., Jacksonville, 13-18; Victoria, Charlton, 13-18.
 PAGE, Hack and Mack: Oph., Chgo., 12-18.
 PAKA, Toots: Keith's, Indianapolis.
 PALFREY Hall and Brown: Keith's, Balto., 20-25.
 PALMER, Gaston: Temple, Rochester: Shea's, Toronto, 13-18; Shea's, Buffalo, 20-25.
 PANDUR, Boby, Co.: Keith's, Toledo, 13-18.
 PARRY, Charlotte, Co.: Palace, Fort Wayne; Empress, Grand Rapids, 13-18; Keith's, Toledo, 20-25.
 PATTERSON, Burdella: Maj., Chgo.
 PAUL, La Van and Dobbs: Dominion, Ottawa, 13-18; Oph., Montreal, 20-25.
 PAYNE and Niemeyer: Oph., Minneapolis, 12-18.
 PEKIN Mysteries: Oph., Minneapolis; Oph., St. Paul, 12-18.
 PERONESE: Foraythe, Atlanta; Oph., Charlotte, 6-8.
 PERRE and Heath: Oph., B'klyn.
 PHILLIPS, Mr. and Mrs. N.: Oph., New Orleans; Keith's, Prov., 20-25.
 PIETRO: Oph., Savannah, 6-8; Foraythe, Atlanta, 13-18; Oph., Charlotte, 20-22; Oph., Petersburg, 23-25.
 PIERLO and Schofield: Keith's, Toledo; Keith's, Dayton, 20-25.
 PIFEX and Paul: Oph., Paul: Oph., Minneapolis, 12-18.
 POKIN Bros.: Keith's, Prov., 18-19.
 PODER and Chapman: Oph., Montreal, 18-19; Dominion, Ottawa, 20-25.
 PRELLE'S Dogs: Oph., Knoxville, 6-8; Oph., Chattanooga, 9-11; Foraythe, Atlanta, 13-18; Oph., Petersburg, 20-22; Oph., Bluefield, 23-25.
 PREVOST and Brown: Maryand, Balto., 12-18.
 PRIMROSE Four: Oph., Salt Lake City, 12-18.
 PRIMROSE Minstrels: Galets, Galesburg, 5-7; Oph., Quincy, 8-10; Empress, St. Louis, 11-15; Lyric, Danville, 16-18; American, Chgo., 19-22.
 PRUETTE, William Co.: Bushwick, B'klyn; Keith's, Wash., 20-25.
 RANDEGGER, G. Alida: 13-18.

Grand, Pittsburgh, 13-18; Keith's, Balto., 20-25.
 RAYMOND and Caverly: Keith's, Boston. 13-18.
 REED Brothers: Keith's, Clinton, Grand, Pittsburgh, 13-18; Keith's, Louisville, 20-25.
 REMINGTON, Marine and Mulatto Four: Oph., B'klyn, 20-25.
 REYNOLDS and Donegan: Oph., Seattle, 12-18.
 REX'S Comedy Circus: Oph., St. Paul.
 RICE, Andy: Maj., Chgo.; Oph., Milwaukee, 12-18.
 RICHARDS and Kyle: Columbia, 9-11; Oph., Kansas City, 13-18.
 RIGOLETTO Brothers: Keith's, Pittsburgh, 20-25; Keith's, Clinton, 13-18.
 RIVES, Shirli and Harrison: Oph., New Orleans.
 ROBERTS, Florence: Palace, N.Y.C.
 ROGERS, Robt. and Louise Mackintosh: Huntingdon, Boston, 6-8; Colonial, Haverhill, 9-11; Bijou, Fitchburg, 13-15; Savoy, Fall River, 16-18.
 ROONEY and Bent: Oph., Denver; Oph., Colorado Springs, 13, 14; Oph., Lincoln, 16-18.
 ROSE, Julian: Dominion, Ottawa, Can.
 ROSHANARA: Oph., Portland.
 ROSS, Eddie: Keith's, Louisville; Empress, Grand Rapids, 20-25.
 ROSE, Ruth: Keith's, Prov., 13-18.
 RUDOLPH, Henry: Keith's, Boston; Keith's, Prov., 13-18; Oph., Montreal, 20-25.
 RUSSELL, Lillian: Oph., Seattle, 12-18.
 RYAN and Lee: Oph., Seattle; Oph., Portland, Ore., 12-18.
 RYAN and Tierney: Empress, Grand Rapids, 20-25.
 SABINA, Vera: Co.: Keith's, Columbus, 20-25.
 SALE, Dick: Oph., St. Paul.
 SALON Singers: Oph., Milwaukee, 12-18.
 SAM Long Tack: Oph., Colorado Springs, 6, 7; Oph., Lincoln, 9-11; Oph., Kansas City, 12-18.
 SAMUEL'S Ray: Temple, Detroit; Temple, Chgo., 12-18.
 SANSONE and Delilah: Palace, Ft. Wayne; Keith's, Youngstown, 13-18; Shea's, Buffalo, 20-25.
 SANTLEY and Norton: Temple, Detroit, 13-18; Temple, Rochester, 20-25.
 SAVOY and Brennan: Keith's, Clinton, Keith's, Columbus, 13-18; Empress, Grand Rapids, 20-25.
 SAWYER, Joan: Colonial, N.Y.C., 13-18; Foraythe, Atlanta, 20-25.
 SAXON, Pauline: Victoria, Charleston, 6-8; Oph., Sacramento, 9-11; Oph., Nashville, 13-15; Oph., Birmingham, 16-18; Lyric, Richmond, 20-22; Colonial, Norfolk, 23-25.
 SCHEFF, Fritz: Temple, Detroit, 13-18.
 SCHIOVONI Troupe: Oph., 'Frisco; Oph., Sacramento, 13-15; Oph., Fresno, 16-18.
 SCHMETTANS: Empress, Grand Rapids, 18-19.
 SCOTCH Lady: Lassies: Foraythe, Atlanta, 13-18; Keith's, Pittsburgh, 20-25.
 SCOTT and Keanes: Royal, N.Y.C.; Colonial, N.Y.C., 13-18.
 SHAYNE, Matthews, Co.: Keith's, Clinton, 13-18.
 SHARROCKS: Oph., Montreal, 13-18; Dominion, Ottawa, 20-25.
 SHERMAN, Van and Hyman: Oph., Sacramento, 5-8; Oph., Fresno, 9-11; Oph., Los Angeles, 12-18.
 SHIPS That Pass in the Night: Prospect, B'klyn, 13-18.
 SHOEMAKER, Dorothy: Co.: Alabama, N.Y.C.; Bushwick, B'klyn, 20-25.
 SHONER, Hermane Co.: Colonial, N.Y.C.
 SHOWALTER, Edie: Keith's, Balto., 20-25.
 SMALLEY, Ralph: Keith's, Prov., 13-18.
 SMITH and Austin: Keith's, Indianapolis.
 SOCIETY Buds: Oph., Memphis, 12-14.
 SOKOLOFF, I.: Keith's, Balto., 13-18.
 SOLAR, Willie: Palace, Chgo., 12-18.
 STAINES' Circus: Oph., Portland.
 STANLEY Stan, Trio: Temple, Rochester; Keith's, Youngstown, 13-18.
 STATUES, Five: Keith's, Columbus; Keith's, Dayton, 13-18.
 STEIDMAN, Al and Fannie: Garrick, Wilmington; Keith's, Balto., 13-18; Lyric, Richmond, 20-22; Colonial, Norfolk, 23-25.
 STEINDEL Three Brothers: Oph., New Orleans, 13-18; Keith's, Boston, 20-25.
 STONE and Hayes: Keith's, Prov., 13-18; Keith's, Balto., 20-25.
 STUART, Dan: Oph., Boston, 20-25.
 STUART, Donohue: Royal, Balto., 13-18.
 SULLIVAN Arthur, Co.: Garlick, Wilmington; Pasquella: 13-18; Oph., Charlotte, 13-15; Oph., Knoxville, 20-22; Oph., Chattanooga, 23-25.
 SURRETT, Valeska Co.: Maj., Chgo.; Maj., Milwaukee, 12-18.
 TAKINNESS: Lyric, Richmond, 6-8; Victoria, Charlotte, 13-15; Oph., Savannah, 20-22; Oph., Jacksonville, 23-25.
 TALIMAN: Keith's, Columbus, 13-18.

TAYLOR, Eva, Co.: Oph., Winnipeg, 13-18.
 TEDDY, James: Oph., Memphis, 12-18.
 TELEPHONE Tangle: Oph., Colorado Springs, 6, 7; Oph., Lincoln, 9-11; Oph., Omaha, 12-18.
 THALER'S Circus: Keith's, Phila., 20-25.
 THURBER and Madison: Oph., Seattle, 12-18.
 TINK, May: Circus: Oph., Chattanooga, 13-15; Oph., Knoxville, 16-18; Oph., Savannah, 20-22; Victoria, Charleston, 23-25.
 TOGAN and Geneva: Keith's, Prov., 13-18; B'klyn, 20-25.
 TOGAR and Geneva: Maryland, Balt.
 TOWER and Darrell: Palace, Ft. Wayne; Empress, Grand Rapids, 13-18.
 TUTE, Dorothy: Keith's, Prov., 13-18; B'klyn, 20-25.
 TROVATO, Colonial, Erie, Pa., Colonial, Norfolk, 13-15; Lyric, Richmond, 16-18; Foraythe, Atlanta, 20-25.
 TUCKER, Sophie: Maj., Milwaukee, 12-18.
 TUSCANO Bros.: Oph., St. Paul, 12-18.
 TYER, Three: Royal, N.Y.C., 13-18.
 TYSON, Jean Co.: Royal, N.Y.C., 13-18.
 USHER, C. and F.: Maj., Chgo., 13-18.
 VADE, Mle. and Girls: Oph., Montreal; Dominion, Ottawa, 13-18; Keith's, Youngstown, 20-25.
 VALENTINE and Bell: Oph., Montreal; Dominion, Ottawa, 13-18.
 VALLECITA'S Leonards: Royal, N.Y.C.; Keith's, Boston, 13-18; Oph., Montreal, 20-25.
 SABINA, Vera: Co.: Keith's, Can., 20-25.
 VAN, Billy B., Co.: Keith's, Phila.; Oph., B'klyn, 13-18.
 VAN, Charles and Fannie: Oph., St. Paul, 12-18.
 VAN and Bell: Oph., Minneapolis; Oph., St. Paul, 12-18.
 VAN and Schenck: Colonial, N.Y.C.; Prospect, B'klyn, 20-25.
 VANDERBILT, Moore: Temple, Rochester; Oph., Montreal, 13-18.
 VASCO: Keith's, Wash., 13-18.
 VERNON, Hops: Keith's, Phila., 20-25.
 VERNON and Hopkins: Keith's, Phila., 13-18.
 WEBER and Elliott: Oph., Kansas City; Oph., Winnipegs, 12-18.
 WEBER and Fields: Oph., 'Frisco; Oph., Los Angeles, 12-18.
 WEBER, Dolan and Fraser: Keith's, Prov., Bushwick, B'klyn, 13-18.
 WEEKS, Marion: Maryland, Balt.; Lyric, Richmond, 13-15; Colonial, Norfolk, 16-18; Oph., Savannah, 20-22; Oph., Jacksonville, 23-25.
 WARREN and Conley: Keith's, Cleveland; Keith's, Prov., 13-18.
 WATSON Sisters: Palace, Chgo., 12-18.
 WEBB and Burns: Keith's, Clinton, 13-18; Keith's, Dayton, 20-25.
 WEBER and Elliott: Oph., Kansas City; Oph., Winnipegs, 12-18.
 WIBER and Fields: Oph., 'Frisco; Oph., Los Angeles, 12-18.
 WIEBERS and Burke: Oph., Jacksonville, 13-18; Foraythe, Atlanta, 20-25.
 WIEERS and Burke: Oph., Jacksonville, 13-18; Foraythe, Atlanta, 20-25.
 WILSON and Tucker: Memphis, 13-18.
 WILSON and Tucker: Memph., Oph., New Orleans, 13-18.
 WIFELER, B. and B.: Keith's, Toledo; Keith's, Columbus, 13-18; Keith's, Youngstown, 20-25.
 WELLING Levering Troupe: Oph., Nashville, 6-8; Oph., Birmingham, 9-11; Oph., Knoxville, 13-18; Oph., Chattanooga, 16-18; Foraythe, Atlanta, 20-25.
 WERNER-Amoros Troupe: Oph., B'klyn; Shea's, Buffalo, 13-18; Temple, Detroit, 20-25.
 WESTON, Willie: Oph., Los Angeles.
 WESTON and Tucker: Memphis, Oph., New Orleans, 13-18.
 WHEELED, B. and B.: Keith's, Toledo; Keith's, Columbus, 13-18; Keith's, Youngstown, 20-25.
 WHITE Hussars Nine: Keith's, Indianapolis, 20-25.
 WHITE and Clayton: Shea's, Buffalo; Shea's, Toronto, 13-18; Colonial, N.Y.C., 20-25.
 WHITE, Caroline: Oph., Salt Lake City, 12-18.
 WHITING and Burt: Keith's, Balto., 13-18.
 WILDE, Mr. and Mrs.: Prospect, B'klyn; Bushwick, B'klyn, 13-18.
 WILLARD, Keith's, Phila.; Temple, Rochester, 13-18.
 WILLIAMS, a and Wolfus: Dominion, Ottawa, 13-18; Oph., B'klyn, 20-25.
 WILSON and Aubrey: Columbia, St. Louis.
 WILSON and La Noir: Oph., Omaha; Oph., Minneapolis, 12-18.
 WILTS: Royal, N.Y.C.
 WOMAN Proposes: Shea's, Toronto, 13-18.
 WOOD and Wyde: Keith's, Balto., 20-25.
 WORTH and Brie: Oph., Salt Lake City, 12-18.
 WRIGHT and Dietrich: Oph., Oakland; Oph., Sacramento, 13-15; Oph., Fresno, 16-18.
 WURNZT, Flying: Oph., Oakland.
 WYNN Bessie: Alhambra, N.Y.C.; Oph., B'klyn, 13-18.
 YANKEE and Dixie: Palace, Chgo., 12-18.
 YARDY'S Les: Oph., Minneapolis, 13-18.

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Favorite Singing and Dialect Comedienne

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One of the Famous
Six Musical Cuttys

Direction Harry Weber

MOTION PICTURES

WILLIAM HOLCOMB—Editor

THE MIRROR Motion Picture Department, Established May 30, 1908

COMMENT AND SUGGESTION

SPEAKING ABOUT "STILLS"

The dictionary defines "Still" variously as follows:
 Adjective: Quiet; motionless.
 Verb: To make quiet.
 Adverb: To this time; nevertheless.
 Noun: An apparatus for distilling liquors.

ARTISTS have the phrase "Still life," describing a picture of inanimate objects, and there is still another "still"—a slang synonym for "jag," over "load" of the products of the "still" carried in a "still" manner, and continuing "still" until it "stills" the possessor of this style of continuous-performance intoxication. Still!

None of the definitions adequately describes what is known in motion-picture trade circles as "a still." Possibly the distorted vision and inflamed imagination of the victim of the alcoholic "still" superinduce such pictures during delirium tremens—but such is not the exact derivation of the new noun. It is really a perverted adjective emphasizing the distinction between a "still" and a "moving" picture, and usually designates an ordinary photograph of a scene from a photoplay—such as is sent to the Editor of the Motion Picture Department, with the request: "Please publish." Thereupon the Editor either fights with staff artist, engraver and printer in an amiable attempt to oblige—or he throws the "still" into the waste-basket—thereby incurring the reputation among publicity men of being a "crank" or "photogrouch."

Considering that their business is photography in its most advanced and artistic forms—so far as motion pictures are concerned—it is surprising what amateurish monstrosities some of the foremost film companies send out as "stills," expecting them to be published! Honest, you wouldn't believe them unless you saw them—for those that do appear in print are carefully culled from a stack of "throw-aways." The old theatrical "flashlights," with their false lighting and distorted focus, were bad enough—but then, stage producers were not supposed to be experts in photography, and were "more sinned against than sinning."

Frequently we are confronted by the paradox of beautiful pictures on the screen represented by flat, stale and unprintable "still" pictures. One of the finest Western features of recent release, in which every scene was a marvel of plein-air photography, and the toning and light effects so cleverly handled as to give the impression of Nature's own coloring—sent East a set of "stills" for which an amateur "snap-shooter" should have been "shot at sunrise"—or even before he could take such photographs. Artists were obliged to redraw most of the scenes used in advertisement, while the "stills" available for lobby display were libels on the film.

How this happens is easily understood by anybody who has been out with the

picture makers. After a strenuous scene, in which the actors have been keyed up to concert pitch and the cameraman grinding like mad, the director remarks: "That's pretty good; Bill, you'd better take some 'stills'." Whereupon the tired actors group themselves again in a vain attempt to reproduce the scene they have just taken in action, and the equally tired cameraman drags out an old tripod and plate camera which an up-to-date amateur would be ashamed to use. (It is surprising how few other-



EDNA MAY,
Famous "Belle of New York," Who Will
Pose in a Vitagraph Feature for the
Red Cross, and
EDNA WALLACE HOPPER,
Who Returns to America to Appear in Four
World Film Features.

wise well-equipped motion-picture companies carry graflex cameras or "rapid-fire" plates, such as are used by the photographic newsmen). Thus the cameraman—whose mind is on his undeveloped film—absently "shoots" a few "stills," which he turns over to an assistant to develop; and subsequently, without retouching or expert treatment, the "prints" are turned out by hundreds in the "factory" for "the trade." It is from these that the publicity man must make his selections to send to the trade papers—and naturally he picks the best for his "ads." Occasionally, in pursuit of some pet subject, he gets a good camera and goes on a "still hunt" himself—when he is likely to secure some photographs worth while. For the rest the M. P. Editor must rely mainly on the "gallery photos," which the picture stars have taken of themselves, for it is no exaggeration to say that fully fifty per cent of the "stills" sent in are not fit for publication—and it's Hobson's choice between the rest.

This is how it happens, and one wonders how long it will continue. It requires no "efficiency expert" to demonstrate that here is wanton waste of time and photographic materials—for it costs just as much to make a poor "still" as a good one; while the latter more than pays for itself in extra publicity, and the former merely goes to fill waste-baskets.

REINCARNATION PER SCREEN

THE fascination of the films, which appears to draw the stars of the stage not merely from their regular courses but from their permanent eclipse is fortunate for the theater-going public of to-day, since it brings back within their present view the favorites of yesterday, whose images were won't to reside in the files of the pictorial papers and the memories of the "veteran theater goers." But even these could not make vivid to their successors the personal charm which constituted a large percentage of the drawing power of these disappearing stars. For, even though divorced from vocal advantages, the motion pictures can revive the classic beauty of MARY ANDERSON so that we who never saw her on the stage can understand why the

Ednas who once adorned the Casino stage, and helped to make American comic opera popular abroad, are coming back to modern ken via the screen is good news indeed. For the past two years Miss HOPPER has been in Paris, and since the outbreak of the war has been active in brightening the days of the wounded in the French hospitals. It is understood that her purpose in appearing in motion pictures is mainly to help the hospital work, while EDNA MAY's sole reason for returning to even pictorial work is that she may turn her phenomenal salary over to the Red Cross and other worthy charities in which she is actively interested.

It was due to the efforts of ALBERT E. SMITH, treasurer of the Vitagraph, that she agreed to pose in motion pictures. Both he and Commodore J. STUART BLACKTON had met Miss MAY socially and her rare type of beauty woke them to an immediate realization of the possibilities of using her in scenes for their company. It was no easy task to lure her from the quiet of her home and bring her to the point of signing a contract. They pleaded along charitable lines, and only upon the stipulation that the money she received would go to Red Cross and other charities, would she agree.

"Now that I have promised to pose for the pictures," said Miss MAY at her Fifth Avenue residence, "I am anxious to begin. Of course the Vitagraph Company have already photographed me in some tests, and Mr. SMITH assures me that I come up to his most optimistic expectations. I'm so glad, for now that I have agreed to pose, I want to feel that the results will be well worth while, especially since I am to appear in but one picture."

Mr. SMITH is equally enthusiastic over the test film that has been taken and is certain that the EDNA MAY film will be a photoplay classic. The picture in which she is to appear has not yet been announced, but the making of the film will be under the personal direction of ALBERT E. SMITH.

Miss HOPPER will appear in two features for Equitable and two for the World Film Corporation.

STUDIO GOSSIP

"MOTION pictures are going to be better than they have been yet," prophesied De Wolf Hopper. "I want to see the day when the sweet things of life will be thrown on the screen for the people of the world. It is too bad that so many problem plays, so many of the smutty things of life, have already been shown. There are some things that are well to be considered; good even to talk of in private, for the edification of some one," he said. "But these are things that I would not care to have my wife or daughter or sister see exploited on the screen. The day is coming, I believe, when the pictures will provide one of the greatest channels for good the world has known."

Therefore the news that the two

BIG BOSTON EXHIBITORS' BALL

Governor Walsh and Clara Kimball Young Lead the Grand March of Film Celebrities

BOSTON, MASS. (Special).—Greeted by over ten thousand admirers the numerous moving picture stars who attended the Exhibitors' Ball, at the Boston Arena, were given a royal reception. It was a remarkable tribute to the popularity of the film heroes and heroines who came from New York and other cities for the occasion. The grand march was led by Clara Kimball Young and Governor Walsh of Massachusetts. Mayor and Mrs. Curley, of Boston, were also present to lend the official voice of approval to the affair. When it came time to introduce the various stars to the dancers it was found unnecessary as in the majority of cases their faces were so familiar that those present were able to recognize them as soon as they stepped out on the platform.

As early as seven-thirty hundreds of persons congregated in the vicinity of the hall watching the stream of motion picture fans as they entered, but it was not until nine thirty that the automobiles containing the stars of filmdom began to arrive from the Copley Plaza Hotel, where ninety rooms had been reserved for their entertainment. As the stars descended from the automobiles they were greeted by a shout of welcome from the crowd outside, which was immediately echoed by the crowd within. As the favorites passed into the arena, four big spot lights were turned on them, which served the purpose of identifying them to every one present—that is everyone who made any claims to being a moving picture fan. As the stars of the various companies reached the boxes that had been reserved for them hundreds of girls and young men crowded about them and were rewarded with smiles and hand clasps. Favors were tossed from the boxes to the dancing floor below, and were as eagerly sought for by the young women as by the men. Toy balloons burst with a fire cracker-like sound, and photographs were torn in half in the attempts to capture a

souvenir from the hand of some favorite of the screen. About eleven o'clock the floor was partially cleared of dancers and an attempt made to introduce the individual stars to the dancers, but this was found unnecessary. As each star ascended the platform he or she was greeted with loud and enthusiastic applause long before the name could be announced.

The beauty contest conducted by the Thanhouser Company was won by Miss Sophie Sadowska, a little Polish-American beauty from Dorchester. She will be taken to New Rochelle, where she will be given an opportunity to develop into a regular star of the screen.

Among those present were: Flo La Badie, Mignon Anderson, Gladys Hulette, Louise Emerald Bates, Morris Foster, Ethel Cook, Harris Gordon, Viola Dana, Mabel Truelle, Edward Earle, Clisse Fitzgerald, Hal Forde, Grace Valentine, Francis X. Bushman, Beverly Bayne, Mary Miles Minter, Vali Valli, Marguerite Snow, Edmund Breese, King Baggot, Ben Wilson, Dorothy Phillips, Earl Williams, Edith Storey, Mary Maurice, Marc McFernott, Hughie Mack, Marguerite Courtof, Edwin August, Christine Mayo and dozens of others of equal fame right down to the humble "crowds" that animate the films.

Gov. Walsh reached the arena at 10:20, and the committee escorted him to his special box. He had with him Maj. William Casey, Maj. W. J. Keville, Capt. F. N. Gunby, Capt. Charles T. Dukelow, Lieut. Nathaniel T. Very, Judge Thomas H. Connolly, just appointed to the Brighton Court, and the Governor's former secretary, Joseph F. Melly, his assistant secretary, and the Governor's brother, Maj. Thomas F. Walsh.

With Mayor Curley were Mrs. Curley, Mr. and Mrs. Francis L. Daley, Secretary and Mrs. Francis J. Brennan and a number of friends, besides members of the city government.



ARTHUR ACORD,
Mustang-Mutual Star.

"Art" Acord, Mustang (Mutual) hero, was famous long before motion pictures claimed him as their own. The original "Buck" has mastered every accomplishment in the field of open-air daring that horse and lasso could suggest. It was while he was "roping" prizes at a Wild West sports contest that he entered the horizon of Mr. Van Loan, who instantly marked out the giant rangerman of the honey smile as the figure around whom to write a series of local color stories under the title, "Buck Parvin and the Movies."

Acord is a cowboy actor—not an actor cowboy; the distinction means much. His earliest recollections are of the range, for he was the son of a cattle man in Oklahoma. His father intended him for a college education, but extraordinary ability for riding and sticking to the hurricane deck of bucking horses was not designed to land him in the university. At Salt Lake City, in 1890, he captured first prize for all-round riding, handling a horse named "Good Night," which none of the other contestants could control. After that he won prize after prize—so many, in fact, that the announcement of his name scared away any number of would-be competitors. At last the officials hit upon the plan of featuring Acord in a special class of rodeos in which he competed against only the most skillful riders.

"Art" has all the characteristics of the genuine cowboy—the slowness of speech and unconscious drollery, the easy, graceful walk, the gentlemanly seriousness. His type is rapidly passing, and one who is able to conserve it on the screen is contributing in no mean degree to native art.

BOOK HOLIDAY FEATURES DIRECT

Kalem announces that arrangements have been completed in time for the holiday season by which the feature "From the Manger to the Cross" can be booked direct from the makers. This statement made in response to frequent inquiries from exhibitors who were desirous of making early arrangements to show the picture during the Christmas weeks.

An unusually complete line of advertising helps has been arranged for this five-part production, including two styles of one-sheets, two of three, three of eights, and a twenty-four-sheet stand. A large four-page poster telling the interesting story of the filming of the production and a score of commendatory quotations from metropolitan newspapers and prominent men in another advertising aid.

NEW MILLER COMEDY BRAND

Ashley Miller, who has for the last four months directed Arnold Daly's productions and is now working on "The King's Game," in which George Probert, Pearl White, and Sheldon Lewis are featured, announces that he will shortly present a new brand of comedies under his own name. "Doc" Ranson is in charge of the studio.

DAVENPORT GETS "BLUE LIGHTS"

E. L. Davenport has secured the screen rights to "The Blue Lights," the latest mystery story by Arnold Fredericks, author of "The Ivory Snuff Box," "The Green God," and "One Million Franks." The fact that Mr. Davenport is the pictorial ideal of Detective Duval had a great deal to do with the author's award of a story that is much in demand to an actor whose record on both stage and screen guarantees that the picture will be well done.

CENSOR COLLECTS \$30.95

ATCHISON, KAN. (Special).—Rev. Festus Foster, active member of the State Moving Picture Censor Board, swooped down upon Atchison last evening. Result, Herbert Welsh, manager of a theater, pleaded guilty to having shown an uncensored photoplay and was fined \$25 and costs in the City Court. The total amounted to \$30.95, all told.

Mr. Welsh was not represented by attorney. He simply took the word of Mr. Foster for the validity of the charge and stood the fine, which he will check back upon the company that rented the film. The censor agent said the film undoubtedly would be passed, but that it had not been presented.

"THE SECRET AGENT" IS OUT

Announcement that "The Secret Agent" would change dates on the Mutual Programmes with "The Ace of Death," in which Miss Stella Hammerstein is starred, has just been made. Both these multiple-reel productions are Rialto Star Features. "The Ace of Death" will be released Dec. 15, and the other photodrama Jan. 12.—Robert T. Haines is the star of "The Secret Agent."

ESSANAY PREPAREDNESS

"A Daughter of the City," the new five-act Essanay production of H. S. Sheldon's drama of the same title, called in the services of sixteen carpenters, four policemen, two property men and two costumers. It is a magnificent sample of attention to detail, and is said by critics to be one of the most perfectly set plays ever produced.

STRONG AT THE FINISH

Essanay's December Releases Round Out a Great Record Year

Essanay closes the year with a list of unusually strong releases for the month of December. Its two big features for this month on the V. L. S. E. programme are "The Alister Case," taken from the novel of Rufus Gilmore, and "A Daughter of the City," adapted from the play by H. S. Sheldon.

"A Daughter of the City" is a love romance, and touches on the problem of the life of girls who have small means and living in a large city. Marguerite Clayton plays the part of the girl whose life is so nearly wrecked by a vampire of society, which part is taken by E. H. Calvert.

In the General Film programme are several strong releases. Henry B. Walthall appears in a strong emotional drama of three reels, "Blind Justice." "Reckoning Day" is another strong three-reel release, featuring E. H. Calvert and Elizabeth Burbridge.

Among the two-reel dramas are "On the Private Wire," featuring Joseph Byron Totten; "The Power of Publicity," a newspaper story, produced in conjunction with the Baltimore News Prize Scenario and Beauty Contest, featuring John Lorenz and Miss Marie Bussey, winner of the beauty contest; "The Danger of Being Lonesome," and a Christmas photoplay, featuring G. M. Anderson, "A Christmas Re- venge."

There also are three George Ade fables, a "Dreamy Dud" cartoon and a "Cani- mated Nooz Pictorial," by Wallace A. Carlson, with burlesques on the news of the day, besides the regular Western dramas, comedies, and other excellent plays.

CREDIT TO ALL CONCERNED

"The Warning," in which Mr. Henry Kolker is starring, is eliciting much favorable comment from the trade. The camera work by Mr. John Urie is excellent, and many unique effects are cleverly contrived to awe and amaze the spectator. Mr. Edmund Lawrence, the well-known director, is responsible for this splendid production, and Eve Unsell, author of many other successful adaptations and original stories, elaborated an unusual and effective scenario in "The Warning," founded upon Julius Steger's vaudeville sketch of that name.

CHAPLIN BURLESQUES "CARMEN"

Charles Chaplin has nearly completed another Essanay-Chaplin comedy, and it will be released shortly. The title is "Charlie Chaplin's Burlesque on Carmen." In two acts. Again Chaplin is found in an entirely new role. There is less of the slapstick variety of fun and more of genuine humor.

Mr. Chaplin apparently is able to put over something new in almost every production. People who look for him as he appeared last will find that his make-up has disappeared and a new one donned. But it is the same Chaplin underneath, the same personality that has made him popular all over the world.



ROBERT T. HAINES,
As "The Secret Agent," the Latest Rialto Star Feature.

HANDS UPON THE SCREEN

Famous Art Instructor's Ideas Demonstrated in Motion Pictures

George Bridgeman, anatomy expert and chief instructor at the Art Students' League, is wont to lecture upon the importance of the human hand as a means of picturing character and emotion. Evidently Director William C. Dowian must have heard him, for he has demonstrated Bridgeman's ideas most effectively in motion pictures. Working on the theory that the hand is, after the eye, the most expressive part of the human anatomy, he decided to produce a photoplay featuring the hands instead of the faces of the characters in the play. "The Devil and Idle Hands" offered the possibilities which he sought, and the result fully justified the experiment.

In each scene of this single reel subject Mr. Dowian opened up the diaphragm of the camera on the hands of the various characters in the play, stopping the opening there long enough to center the attention of the audience upon the hands alone, and then opening it up wide to include the figures and faces of the characters. It is surprising what a weird and unusual effect this gives the photograph, as it intensifies the effect which the author of the photoplay had in mind.

The first scene is on a railway train. A young girl does not know exactly what to do with her ticket, and the half-open diaphragm of the camera follows her hands about in their restless search for a safe place for the ticket. Then the small opening crosses the aisle to the hands of two young men who are similarly idle and restless. It is only, after all of these hands have been shown that the camera is opened up on the entire set and the three characters are shown in full. But before this even the audience has received a clear understanding of the character of the three and the part they are supposed to play in the little drama. "The Devil and Idle Hands" is one of the season's distinct novelties, and will doubtless attract a great deal of attention in the art world as well as among moving picture fans.

EXCHANGE ACROSS THE SEA

Tom Terriss arranged an equitable exchange of high-class productions between the corporation of which he is president and the Royalty Film Company, of London. By this across-the-sea partnership the four and five reel features of the two companies will be exploited equally in both countries, thus doing away with the uncertainty under which foreign productions have hitherto suffered in the way of selling. The two companies will handle their one and two reel comedies in the same manner.

PROCTOR OPENS RECRUITING STATION

ALBANY, N. Y. (Special).—In the belief that the motion picture spectacle, "The Battle Cry of Peace," will influence an impetus for recruiting, the local management of F. F. Proctor's Theater secured the co-operation of the United States Army Recruiting Offices in this city and established what might be termed an auxiliary recruiting office, also detailing a number of uniformed men to the theater, where, it is hoped, that the object lesson of the thrilling film spectacle will stimulate the young men of Albany and vicinity to enlist.



LOUISE BEAUDET.
(Vitagraph.)

"What's in a name?" a question fair:
It seems a foolish query.
For I have found, yea, ev'rywhere.
Some names that make one weary.

Now, take my own—my surname—please.
("Louise" veers not so sourly).
I find that surname (what a tease!)
Keeps changing almost hourly.

In our beloved U. S. States,
Some people—e'en rude, they
Have often, during certain waits,
Exclaimed, "How do, Miss Bude?"

While walking stolidward, day by day,
My surname, as some viewed it,
Came out in quite another way
As "Splendid day, Miss Bewditt?"

In tragic or in comic roles,
The merry or the moody,
Directors and call boys have in shoals,
Cried, "First scene, please, Miss Boddy!"

But "hold! enough!" (Ah! best of bards,
He knew the Drama's code, eh?)
Dear movie fans, with kind regards,
Yours ever, LOUISE BEAUDET.

LILLIAN GISH'S NEW PLAY

The Fine Arts Film Company has completed arrangements with Granville Warwick for his most recent screen play, "Daphne," which the author planned especially for Lillian Gish. She will play the name part, which is rich with opportunities. The character she will portray is that of a vivacious, youthful French girl of convent training. Through her audacity to slap the face of a handsome count, who makes overtures to her, Daphne makes quite an impression on him. This leads to an eventful romance. Elliot Dexter has been selected to play the part of the young Count Philip de Mornay, who is handsome, debonair, adored by women and rather bored with success. A number of the scenes take place aboard a private bark, where Miss Gish and Mr. Dexter play a number of dramatic scenes. William Christy Cabanne will direct "Daphne." He recently completed "Double Trouble," starring Douglas Fairbanks.

ACCIDENTAL DEATH OF LESLIE REED

Although the large film corporations have been having their actors and actresses flirt with death, to secure realistic scenes, seldom have there been serious injuries; but one mis-step in a thrilling scene caused the death of Leslie Reed. Last week while playing an exceptionally dangerous part in the new Flying A production, "The Ride for Life," it was necessary for Reed to jump from a bridge into the river. In the jump he failed to clear the rocks below, and their jagged edges caused almost instant death. The body was taken from the Santa Ines River and relatives in San Diego claimed it. Mr. Reed only recently left the legitimate stage for the screen, and his recent work had received much favorable comment. He was of English extraction.

DOROTHY GISH IN NEW YORK

Miss Dorothy Gish, the star of "Old Heidelberg" and featured in "Jordan Is a Hard Road," is in New York, her real presence following thus closely upon her shadow self. She will stay in the metropolis for some months, doing with Owen Moore a new Triangle drama called "Betty the Joyous" under Allan Dwan's leadership. It is a story of a little New England girl. Some of the scenes will be filmed in Connecticut. Let those who will not believe not in the existence of motion picture "clans," but Dorothy Gish is the sister of Lillian Gish of "The Birth of a Nation," and Owen Moore is the husband of Mary Pickford.

"THE BLACK CROOK" AGAIN

Kalem's Revival of the Famous Extravaganza to Be Released on January 10

"The Black Crook," famed for two generations, will be given to the followers of motion pictures on Jan. 10. Kalem announced early this week that the finishing touches had been put to its spectacular adaptation of the extravaganza and that the early date in the New Year had been chosen for its release. "The Black Crook" therefore will mark the first release by Kalem on the new plan for General Film features.

Many weeks have been spent on "The Black Crook" since the last scene was taken in pruning it to five reels, at which length it will be released. The best technical men have been at work on the tinting and toning which so greatly enhances the spectacle feature. Hand coloring was even called into play, for Kalem is determined to assure "The Black Crook" a screen production worthy of its memorable stage career.

The cast of the production was largely recruited from the speaking stage, a careful selection of types being sought. It includes one player, Mr. E. P. Sullivan, who has been seen over five hundred times in the stage production of "The Black Crook." On the screen he is seen in his familiar role of Hertzog, the Black Crook, and those who have been given an advance look at the picture are enthusiastic over his work. Charles De Forrest is seen as Greppo, the Black Crook's drudge, and Count Wolfenstein, the villain, is played by Henry Hallam. Gladys Coburn plays the leading female role of Amina, while her lover is played in true courtly style by Roland Bottomley, who has already secured considerable of a screen following in Kalem productions. Frank Leonard and Helen Lindroth are others in the support, while Mac Thompson the well-known dancer, is in the role of Stalacta, the fairy queen. Close to two hundred ballet dancers and many solo artistes were secured, and special numbers adapted to screen reproduction were arranged for the production.

It will be a surprise to many to learn that "The Black Crook" has a really dramatic story interwoven with the spectacular features. In the stage production the story was cut and spliced to make room for the musical features, but with the unlimited possibilities of the motion picture it has been possible to combine the strength of the story with the beauty of the spectacle. The screen adaptation was prepared by Phil Lang, who spent many months collecting from various old sources the real story of "The Black Crook," so that the screen is able to boast of telling the story for the first time.

As originally written "The Black Crook" was a tragedy, and Manager Wheatley, owner of the rights, hesitated before offering it to a fickle public. Messrs. Jarret and Palmer, names well remembered in stage history, had just imported a number of famous Parisian ballet dancers, and when fire destroyed their theater, they found themselves with costly contracts on their hands and no way of securing a profitable return. It was then decided to introduce the ballet and musical features into "The Black Crook" and the production opened at Niblo's Garden, startling New York audiences with a new form of entertainment, which was hailed by *Leslie's Weekly* of that time as "a gay gift from naughty Paris." The initial production ran over four hundred times, and frequent revivals have made its record over two thousand performances.

FROM BROADWAY TO PHOTOPLAY

John Junior makes his initial appearance in motion pictures in Essanay's five-act feature, "A Daughter of the City." He plays the part of Dick Conklin, who rescues the innocent little girl from the vulture who has carefully planned her downfall. Mr. Junior has had extensive stage experiences, having played with some of the foremost players on the American stage. For three seasons he was under the management of the Frohmanns, and will be remembered as having played the leading juvenile role in "Officer 866," which played at the Gaiety Theater in New York for eighteen months. He had just finished an engagement with May Irwin in "Number 13 Washington Square" at the Park Theater in New York when he came to Essanay.

WAR INVENTION IN KALEM FILM

A model reproduction of a torpedo defector, such as John Hays Hammond recently announced that he had perfected and would present to Secretary Daniels's Naval Board of Advisers is seen in operation in a forthcoming Kalem production, "The Spy's Ruse," an episode in the "Ventures of Marguerite." By the use of a large tank and the electrical apparatus in reduced form photoplay followers are shown the amazing value of the Hammond invention.

V. L. S. E. INCREASED SERVICE

Beginning with the first of the year the V. L. S. E. programme will be increased to eight strong feature pictures each month. The Vitagraph Company will contribute four, the Essanay Company two and the Selig and Lubin companies one each. Each of the contributing companies has established a standard of production which will be rigorously adhered to in all releases made for this programme.

GAUMONT WILL REBUILD

Important and Much Needed Improvements to Flushing Studio and Factory

Having purchased practically all the Flushing property bounded by Linden, Myrtle and Congress Avenues and Park Place last week, the Gaumont Company completed the necessary plans for the new studios. The buildings upon these sites will be torn down immediately, including present Administration building, the studio, open-air stage, shipping department and structures housing the staff of the technical director and properties which will be leveled to the ground in order to lay out the new plant to the best advantage.

Contracts are now being made for construction work, to begin soon after Christmas. When the Rialto Star Feature companies return from Jacksonville everything will be in readiness for Summer work. Meanwhile producing must be discontinued for a few months.

A large plot will be devoted to the all-year studio, which will be erected on the Linden Avenue side of the property. Here several companies will be able to work at the same time under glass and artificial light. The large space required for studio purposes under glass foreshadowed the announcement that there will be companies at work all the year at Flushing, in addition to the Gaumont winter activities at Jacksonville.

There will be dressing rooms under the stage sufficient to quarter comfortably all the visiting stars, members of the several stock companies, and at least a couple of hundred extra people. These will be modern in every respect, having all the conveniences warranted by the magnitude of the Gaumont operations.

The directors will have offices close to the stages where they will work. The plans call for an open-air stage so large that half a dozen directors may work at the same time without interfering with each other. This will extend from a line near Myrtle Avenue almost to the present factory site that fronts on Park Place.

The work of the Gaumont technical director will be rendered easier by locating his workshops and property rooms between the studio and the open-air stage. The staff of artists employed by Cartoonist Harry Palmer to aid him in producing his series, "Keeping up with the Joneses," will be housed in this building.

CONSULTING ART DIRECTOR

Numerous newspaper men have gone into the motion picture business as publicity managers or scenario editors, but it has remained for Raymond Newton Hyde to invent and "fill a long-felt want" as consulting art director to motion picture producers and directors. Mr. Hyde received his early training at the Boston Academy of Fine Arts, and for several years pursued his art studies in Paris and Brussels, subsequently devoting himself to landscape painting and magazine illustration. In the New York newspaper field he filled the positions of associate art director and art director on the *Herald* and *World*. His work and research, as well as his membership in several American patriotic and military organizations, have served to familiarize him with correctness in costuming, and he believes that his suggestions would be of value in this department as well as in reference to other accessories and details, historical and modern, incident to the practice of the art of motion photography.

THE SPECIFIC AUTHORSHIP

In recent issues of several publications was published a resume of the career of George Brackett Seitz, scenario editor of the Pathé organization, in which an error of omission was made. In specifying that Mr. Seitz "wrote" "The Perils of Pauline" and "The Exploits of Elaine," it was meant that he wrote the working scenarios, a number of the story synopses having been written by Charles W. Goddard. The stories written from these scenarios were published by the Star Syndicate, a William R. Hearst organization, and were the work of Arthur B. Reeve.

FIGHTERS IN THE FILMS

"Kid" Williams, the bantam-weight champion, is destined to star in another motion picture. Williams enacted a leading role in the Baltimore News-Movie Baseball pictures at Terrapin Park last May. In the latter pictures Williams and Wallie Van had quite a tussle before the camera. Williams will now appear in a profession film. The picture will be a comedy known as "The Knockout."

Bert Keys, a local lightweight, long one of the stars of the Sharkey Club, has made good as a film actor, and it is expected that the recent Triangle picture of the famous old sporting club will result in a rush of fighters to get into the films. Then the directors may learn diplomacy.

GIRL'S GAME IS POSTPONED

In response to the requests of a large number of exhibitors the release of "The Girl and the Game," the Signal Film Corporation's series of railroad stories featuring Helen Holmes, to be released through the Mutual Film Corporation, has been set forward to Dec. 27. Exhibitors in all parts of the country, interested in presenting this special feature, have urged that this postponement would be desirable because of the slack conditions in the amusement world that obtain in the two weeks before Christmas.



White, N. Y.
JOSE COLLINS
Pathé.

FOR BETTER PROJECTION

Lasky's Studio Expert Speaks to the Operator on Standardization

The Lasky Feature Play Company has been striving for many months to attain perfection in the mechanical manufacture of its motion picture film. At the Lasky Studios in Hollywood, Cal., one of the important departments is that which is responsible for the inspection of the product. Mr. A. Palm, who is at the head of this department, is an experienced operator, and knows trials and tribulations of the men in the booths in theaters throughout the country. What he has to say in the following paragraphs is of interest to them:

"How often does the operator remark to himself, 'Is that picture jumpy, or is my machine out of adjustment?' Is my light weak or is that picture dark?"

"If the operator knew for a moral certainty at that exact moment just where the fault lay, how easy it would be for him to stop worrying. If the manager also knew how simple.

"Just that is what the Lasky Company is doing for you. I, who have been for a number of years an operator, and am now in the manufacturing end, say this from an operator's point of view.

"Set your intermittent and work at a standard amperage on Lasky's pictures. They are always in focus. We project as one amperage only, and the picture must be right photography to pass this department, whose duty it is to pass judgment.

"The Lasky pictures in the making are taken on one make of camera, and through the different processes only one make of machine is used, thus insuring standard production. Just as you used to wait for a certain brand of film to set your adjustments by, do so now by using a Lasky picture—far to be a credit to us, they have to be a credit to you."

YOU JUST HAVE TO BE NATURAL

Rossika Dolly, known principally to theatergoers for her graceful dancing, blossoms forth as a first-class "vampire lady" in support of Lillian Gish, the Triangle-Fine Arts star, in "The Lily and the Rose."

"I'm not a bit like I thought I was," says Miss Dolly in discussing her Triangle pictures. "I do a lot of little things I didn't know I did at all. And there's something funny about my walk. I hop a little, and I was always so sure that I glided as the ladies in novels do. The difference between the speaking stage and the film drama as I see it is that in motion pictures you can't really act. You just have to be natural."

"BONDWOMEN" IN THE BRONX

"Bondwomen," written especially for Maude Fealy's film premiere, was given its finishing touches at the new Bronx Studios of the Kleine Company. It is said to be Miss Fealy's masterpiece. The script was carefully prepared and submitted to Miss Fealy prior to its making so that the scenario might contain the benefit of her suggestions. The result was to greatly increase the dramatic strength of the script, as many bits of business were added with which Miss Fealy is familiar, and which she does especially well. "Bondwomen" exploits a theme well known to many housewives whose husbands manage the family exchequer, and will be released through the Kleine-Edison Feature Service Dec. 15.

FILM FUN IN FLORIDA

Sunday Shows with Invited Audiences, Balls and Banquets Galore

JACKSONVILLE (Special).—General Manager Richard Garrick, of the Gaumont Studios here, invited the public to witness operations on Sunday, Nov. 28, and about five thousand persons took advantage of the opportunity. A scene necessitating a full-dress theater audience was put on, and there was no difficulty in securing "extras" not previously arranged for.

Richard Garrick banqueted forty members of the several Gaumont companies on Nov. 25, after which they attended a Thanksgiving dance given by Manager Charles G. Day, of the Seminole Hotel.

A. S. Roe, president, and H. A. Kelly, of the Eagle Film Company, have completed arrangements for their studio, and on the arrival of William J. Dunn, director, with his company, the feature, "Pirates from the Sky," will be made.

On the second anniversary of "Silent Bill" Haddock's (so named because his voice cannot be heard above the roar of cannons) wedding, the Gaumont players presented Mr. and Mrs. Haddock with an elaborate desk set. In appreciation of the remembrance, Mr. and Mrs. Haddock tendered the company a dance at the Burbridge Hotel the following evening.

The Kalem players were tendered a masked dance and luncheon by Mrs. Frank C. Dense. Alice Hollister, John Wright, and Charles Owen won prizes. During the evening ten of the Kalem Company, his closest friends, presented Director Vignola with a silver loving cup. Eleven of the players sailed for New York on Nov. 28.

Arthur Albertson, a Kalemite, before sailing to join the company headed by Marguerite Cortout, was entertained by The Knights Club.

Richard Garrick, playing the lead in the feature picture, "The Actor," being made under his direction, has been in convict costume for several weeks and is having some interesting experiences. Owing to the fact that a number of automobiles have been missing lately he is particular not to wear the costume when out motoring in the new touring car recently purchased.

The Thanhouser Studio is nearing completion. Several additional inquiries concerning locations have been received by the Chamber of Commerce from picture producers.

E. O. UEDEMANN.

PICCADILLY IN ROCHESTER*

ROCHESTER, N. Y. (Special).—Rochester is to have a new motion picture theater, to be built by the Clinton-Mortimer Corporation, which has been granted charter. It is to be called the Piccadilly Theater. The seating capacity of the new house will be nearly two thousand, and in the plans are many innovations certain to be welcomed by patrons of the "movies." The directors of the corporation are William Dening, Frank A. Stecher, Thomas J. Swanton, Arthur B. Headley, William S. Riley, Frederick A. Sherwood, Webster H. Kline, James G. Comerford, and Walter H. Seely.

DUKE AS M. P. ACTOR

Duca Arturo di Majo Durazzo, who two years ago married Miss Elisabeth Hanan, sister of John H. Hanan, and who is now with the Duchess at 1073 Fifth Avenue, the home of Mr. and Mrs. Hanan, has just started a career as a motion picture actor. Duca Durazzo, who had some experience as an amateur player in years gone by in Italy and France, has already appeared before the camera in one of the studios. His work has been "straight" parts and he has displayed, it is said, some ability for comedy.



BLACKIE DAW (MAX FIGMAN) AND J. RUFUS WALLINGFORD (BURR MCINTOSH) IN THE POPULAR PATHÉ SERIAL, "THE ADVENTURES OF WALLINGFORD."

PALO ALTO'S PREMIERE

"Wanda of Red Street" the First Production of the New Corporation

James Cruze, Francelia Billington, and Wellington Playter are playing the leading roles in the Palo Alto Film Corporation's five-reel picture now being made at the company's studio at Palo Alto, Cal. The script is an original one by Nell Shipman, entitled "Wanda of the Red Street." Fred A. Kelsey, from the Fine Arts Film Studio, who for the last two years has been one of the D. W. Griffith's directors, is producing the picture. W. Lee Hay, an experienced studio man, is technical director.

H. Taubner Goethe, president of the Palo Alto Film Corporation, is a Californian and retired banker of Sacramento. He has extensive cattle interests throughout California, and makes his home on a beautiful estate midway between Palo Alto and San Jose.

Dr. Carl G. Wilson, vice-president of the company, is a well-known lawyer of San Francisco; Melville Jeffrey, studio manager, has had several years of theatrical and motion picture experience both in New York and on the Coast; Professor H. C. Peterson, a director of the company, is head of the Leland Stanford, Jr., Museum, and through him the university extends its good will and co-operation to the Palo Alto Company; G. M. Herron, treasurer, and F. D. Macomber, secretary, are business men of Palo Alto.

A market on a strong feature programme has been secured by the Palo Alto Corporation for its early releases.

POPULAR "PICTURE PROGRESS"

With the December issue, *Picture Progress* reaches the extremely large circulation of 360,000, which proves more effectively than anything else the great popularity of this publication, which is celebrating the first year of its life. The anniversary number is particularly attractive from a typographical and artistic point, having a picture of beautiful Edna Goodrich on the front cover in a delicate tone of pink, and with the inside pages replete with interesting and entertaining articles, all about film folk. Jane Stannard Johnson, the editor, deserves the utmost commendation for the able manner in which she has conducted the affairs of this publication. It is a magazine that any editor might be proud of.

J. SOLIS-COHEN, JR.

VITAGRAPH'S ITSELF AGAIN

Buskin gives way to the sock at the Vitagraph Theater this week with the resumption of the regular programme. "The Battle Cry of Peace," after a long successful run, gives way to the weekly feature programme. Frank Daniels, the famous comic opera star, is seen in Mary Roberts Rinehart's comedy, "What Happened to Father," this week in the five-part feature picture. A Sidney Drew comedy and a two-reel drama featuring Maurice Costello complete the programme. The pictures are changed every week.

Caught on a Flood of Success

THE V. L. S. E. was the first of the large feature distributing companies, we are told, to show a substantial gain in both collections and billings during the summer months. It was the first, and thus far the only film organization to share its profits with all its employees—the division made October 10th last, and to be made every subsequent quarter, amounting to 20% of the company's net profits. These forward steps have been made possible only by reason of the superior money-making qualities of Big Four productions, for the exhibitor and for the producer.

Crammed with heart-interest, powerful dramatically, unequalled photographically and with it all, wholesome and purposeful, the public has placed its stamp of overwhelming approval on them—accorded them a favored place as the highest expressions of the photoplay art.

Immediate new releases:

"THE CAVEMAN" (Vitagraph) which one critic described as "the only picture I ever saw at a private showing which made every reviewer laugh" yet it is also an intense drama—Featuring ROBERT KEDDIE.

"THE ALISTER CASE" (Feature). An honest-to-goodness detective story, from the great stage success, which will make you mad because it is so baffling—Featuring BRYANT WASHBURN and RUTH STONEHOUSE.

"A MAN'S MAKING" (Feature). A straight-from-the-shoulder story of the making of a man against terrible odds—Featuring RICHARD BEHLER and ROSETTA BRICE.

"I'M GLAD MY BOY GREW UP TO BE A SOLDIER" (Serial). A comical patriotic knock-out, which mounts the high note of love for country, with thrill by the bushel—Featuring HARRY MESTAYER and EUGENE BESSERER.

And do not overlook the fact that these features represent but half of the Big Four's business-building service.

The other half begins where the film ends—in the most modern merchandising program to help you sell to the best audiences that which you have bought, that the motion picture industry has ever known. This plan of mutual helpfulness and service we call "The New Religion." We give our sales organization a share of the profits, so that they will work harder for you.

A dozen exhibitors in your vicinity will attest to the value of this co-operation. Shall we send you their names?

V. L. S. E. Inc.

"The Misleading Lady" Bares Man's Naked Soul

Scratch the veneer of civilization and you bare the naked, savage soul of man.

This is the theme of "THE MISLEADING LADY"—the story of primitive passions, of cave man methods introduced into modern society.

A girl leads a man to bare his love for her before jesting friends.

He kidnaps her, takes her to a mountain lodge, chains her to the floor. He domineers over her, browbeats her.

She hates him, but is awed by his overpowering mastery. His reckless daring, his brute force win her admiration.

One day goaded by his deliberate taunts, she fells him with a blow.

The woman instinct is aroused; the mothering love for the helpless comes to play, the man child is hers to care for.

And a great love is born.

HENRY B. WALTHALL and EDNA MAYO make this five act photoplay one of fascinating intensity.

Adapted by H. S. Sheldon from the stage success of Charles W. Goddard and Paul Dickey. Directed by A. Berthelet.



Trademark Reg.
U. S. Pat. 1907

ESSON

1333 Argyle Street, Chicago



George K. Spoor, President

Selig

"PERKIN'S PEP PRODUCER"

Another of the *Chronicles of Bloom Center* series which has proven such a riot in every theatre where booked. South Bend, Ind., went wild over the series and Manager Hines of the "Auditorium" hoisted the S. R. O. sign early. "Perkin's Pep Producer" deals with a patent medicine vender who visited Bloom Center. Released Dec. 20.

"Hartney Merwin's Adventure"

A Selig feature play with an unusual plot and an unusual ending. A feature in every respect. Released Dec. 20.

"The Sacred Tiger of Agra"

A Selig production de luxe with Vivian Reed, Edward J. Piel and Cecil Holland. Released Dec. 25.

"I'M GLAD MY BOY GREW UP TO BE A SOLDIER"

A Selig Red Seal Play, released through V. L. S. E.

SELIG POLYSCOPE CO., CHICAGO, ILL.



COMING METRO PICTURES

QUALITY PICTURES CORPORATION
PRESENTS

MARGUERITE SNOW and PAUL GILMORE in

ROSEMARY

That's for remembrance

A Metro wonderplay in Five Acts

Produced from John Drew's notable success by William Bowman and Fred J. Balshofer

Released on the METRO Program December 20



REVIEWS OF FEATURE FILMS

"A MAN'S MAKING"

A Five-Part Original Drama, Written and Directed by Jack Pratt and Featuring Rosetta Brice and Richard Buhler. Adapted for the Screen by Anthony P. Kelly. Produced by the Lubin Company for Release on the V. L. S. E. Programme Dec. 6.

J. P. Graham Herbert Fortier
His Son Richard Buhler
Captain Len Haskell George Clarke
His Daughter Rosetta Brice
Bill Ross Nelson Hall
Donaldson William H. Turner

Based on a mighty strong theme Jack Pratt has written an interesting story, and then produced it in a capable and efficient manner. Anthony Kelly, who prepared it for the screen, also deserves his modicum of praise, for it was a hard story to picturize from a technical standpoint. There are three distinct lines of action, and to cleverly weave them together so that the result is one good, clear, comprehensive story is, indeed, able work. The picture teems with enjoyable features. The football game in the opening reel was a real game to all intents and purposes, and Richard Buhler acted like a regular gridiron hero. Then there was the fight on the gaff and in the fore cross trees of a fishing schooner, with a fair sea running and a fresh breeze blowing that was sensational in the extreme. Buhler's fall from the mast head was a mighty good illusion. There was another fight in the picture that it would not be fair to slight, for it was as good an example of rough-and-tumble fighting as the screen has witnessed. There was no faking in this match; it was an out-and-out fight to the finish. There were many other features to the picture good in themselves, but too numerous to mention. It was unfortunate, however, that some of the best scenes from a photographic and artis-

tunity, and he soon becomes a power in the community. About this time his father is forced to fight for his financial existence, and, seeing his duty, the son goes to his aid, and successfully sends the financial wolves scurrying to their lairs. Then he returns to the village, and claims the fisher maiden as his bride.

E.

"JANE"

A Five-Part Adaptation of Leotocq's Comedy of the Same Name, Featuring Charlotte Greenwood and Sydney Grant. Produced by the Oliver Morosco Photoplay Co. for Release on the Paramount Programme.

Jane Charlotte Greenwood
William Sydney Grant
Lucy Norton Myrtle Stedman
Charles Shackleton Forrest Stanley
Col. Norton Howard Davies
Andrew Kershaw Herbert Standing
Mrs. Chadwick Lydia Yeamans Titus
Henry Jardine Syd de Grey

"Jane" is a comparative novelty to the present generation, and although the classic comedy which helped "Charley's Aunt" found the Frohman fortunes has been the unacknowledged source of many photoplays, Oliver Morosco's cast justifies its revival in feature form. The original English atmosphere has been entirely eliminated, but the plot transposes to American characters and California scenery handily enough. It is a pity that the rather "spotty" photography is not up to the acting and scenery. Miss Greenwood is probably the most grotesque of the numerous Janes—beginning with Johnstone Bennett—whom we have seen in the character; but the elongated Charlotte is always good for a laugh when it is handy. In this picture she confines her gymnastic eccentricities and facial grimaces to the character of the maid, suddenly pro-



RICHARD BUHLER IN "A MAN'S MAKING."
Lubin V-L-S-E Release Dec. 6.

tie standpoint should have been so recklessly spoiled by execrable tinting. There was one effect in a sort of a dirty greenish yellow that look like jaundice.

The acting throughout, especially that of Richard Buhler and Rosetta Brice, was particularly enjoyable, although the former at times seemed to forget that, irrespective of his down-and-out appearance, he had been brought up in circles of breeding and culture. He seemed to play the part that his clothes called for, and not the real man that was underneath the ragged garments. Herbert Fortier gave an able characterization of a Wall Street magnate, and George Clarke was good as the captain of a New England fishing schooner. Jack Pratt staged some good scenes showing the life in a New England fishing village, and assembled a characteristic group of extra people. His exteriors were well selected, and the interiors, with the exception of the Stock Exchange scene, well built.

The story is strong. It tells of the son of a Wall Street millionaire, who is disinherited and cast adrift because of his youthful follies. He leaves college with only a few dollars in his pocket, and goes out to battle his own way in the world. Soon he is reduced to dire want and, ragged and forlorn, finally appears in a New England fishing village, where he obtains work as a hand on a small fishing schooner. Then follows his regeneration and his gradual climb on the ladder of success. He falls in love with the pretty daughter of the schooner's captain, and fights for her with a former sweetheart. One of these fights is held on the gaff of the foremast, and he is finally knocked from the masthead to the deck and suffers several broken bones. This accident serves to reconcile him with his father, but he refuses to return to the parental roof-tree until he has made good. The fight between the independent fishermen and the fishing trust gives him his oppor-

mated to be the mistress of the house, and she makes Jane an amiable if amusing female "boob." Sydney Grant, with his mustache trimmed a la Chaplin, plays the valet-husband with the serio-comic skill of a true farceur, and not only serves as an excellent foil for Miss Greenwood, but scores his own points as well.

Some idea of the antiquity of the farce may be found in the fact that Lydia Yeamans Titus, whose sister Jennie was the second "Jane" in this country, is posing as the old maid and making faces like mother used to make." Herbert Standing upholds the English tradition of the old uncle, while Forrest Stanley is excellent in the light comedy lead. Myrtle Stedman and Howard Davies get the utmost out of the roles of the heroine and her explosive dad, and Syd de Grey is the only one who overplays a bit.

The story of "Jane" has been rehearsed so often, under so many various aliases, that it is useless to retell it in print; but this picture—thanks to the excellent acting of the entire cast—makes the old plot not only plausible but entertaining throughout. The "chicken farm" finish is a novelty—and the Greenwood attired in overalls is a final laugh.

H.

"DETECTIVE BLACKIE"

An episode in the Adventures of Wailingford series. Released by Pathé, Nov. 20. Blackie and Blackie are seen in the roles of detectives in this two-part episode. If anything, this is the most amusing of the series. It is exceptionally funny. This time Blackie and his partner relieve the town of Spanglerville of some of its funds. The town had swindled the father of the Ward girl out of \$60,000, and the two detectives relieve the town of a like amount by selling the grafting authorities a worthless invention.

S.

THE FROHMAN AMUSEMENT CORPORATION

WILLIAM L. SHERRILL, President

Announces for its next Release

The talented young stage favorite

MISS ALICE BRADY

In a drama of sustained interest

"The Woman in 47"



Miss Brady's services have been secured for this part by special arrangement with Mr. Lewis J. Selznick

A satisfactory termination of its agreement with the Pathé Exchange, Inc., having been secured, a new and advantageous contract has been entered into for having all pictures

Released through the World Film Corporation

THE FROHMAN AMUSEMENT CORPORATION

WILLIAM L. SHERRILL, President

EIGHTEEN EAST FORTY-FIRST STREET, NEW YORK

GOFF TO ASSIST IRWIN
Comes from Coast as Assistant General Manager of V-L-S-E.

An important change was made in the executive staff of the V-L-S-E this week when General Manager Walter W. Irwin announced the appointment of A. W. Goff, Coast division manager of this organization, as the assistant general manager of the company.

Mr. Goff is now on his way East, and will assume his new duties on Monday, Dec. 13.

His elevation to the direction of the V-L-S-E sales force is the glowing recognition of the splendid work which Mr. Goff has done for the Big Four in the West, and of his noteworthy capacity to secure unusual results.

It is the second appreciation of his ability made within six months. Mr. Goff having been transferred from Cleveland, where he was branch manager, to San Francisco, as Coast division manager, last July.

In both Cleveland and along the Coast Mr. Goff made an enviable reputation for both himself and his company. Mr. Goff is an ardent supporter of the "open booking" policy, which is one of the fundamental business doctrines of the V-L-S-E, believing that the best results are obtained for both the exhibitor and the distributing company. If the exhibitor is permitted to book the particular feature he wants when he wants it for as long as he wants it.

Mr. Goff holds with General Manager Walter W. Irwin, who is responsible for the emphasis which the V-L-S-E gives to the "open booking" policy that there has never been a feature—a strong feature exhibited long enough to give everybody interested an opportunity to see it.

His appointment as assistant general manager will simply be another evidence of the sincerity of V-L-S-E's square deal policy to its employees and the exhibitors. This policy is one which combines the division of profits and the encouragement of every member of the force, to work for promotion to the highest positions in the organization.

He, himself, has benefited largely from this policy by reason of the remarkable records which he has achieved in his splendid executive ability. But the promotions have been by no means confined solely to him, the worth of some one in the organization being recognized every week.

In the appointment of Mr. Goff, it is understood that General Manager Walter W. Irwin desires more time for creative work, and therefore sought a lieutenant upon whom he might depend to take care of the great deal of executive detail in connection with the V-L-S-E.

Mr. Irwin plans to spend more time with his different department managers and with his branch managers, bending every effort to make the Big Four's service of the highest possible efficiency to the exhibitor.

SPECIAL NEWS SERVICE
The Hearst-Vitagraph Pictorial Will Beat the Papers to It

Commencing Jan. 1 the Hearst-Vitagraph News Pictorial will be issued. In announcing the new issue the manufacturers promise several innovations. The news pictorial will be issued independent of anything else; it will be sold on its merits alone, and not as the integral part of a regular programme. Furthermore it will be sold under a new system in which the exhibitor names his own price for the service. It is said to be the most revolutionary move on the subject of releases, dates of release and prices concurrent with these dates and with the exhibitor's territory that has ever been worked out.

The country is to be divided into zones

and exhibitors will be supplied with those news pictures, in addition to the pictures of international interest, having the greatest local value to them. Those theaters desiring it can subscribe to a special service which will consist of pictures of unusual importance being rushed to the theater by special messenger from the zone headquarters. An elaborate system of lobby display has been worked out that will add greatly to increasing public interest in the pictures.

"HOME" FOR THE HOLIDAYS
Famous Players Change December Schedule to Suit the Season

After the first showing of the completed adaptation of Denman Thompson's great rural classic, "The Old Homestead," it has been decided by the Famous Players Film Company to advance the release date of the feature on the Paramount programme from Dec. 30 to Dec. 23. As the picture is so full of the spirit of Christmas, and as the play is associated in the minds of every one with the holiday season, it has been thought advisable to so advance the release date that the picture will be on the screen during the entire holiday period.

The changing of this date has necessitated the rearrangement of the other December releases already scheduled. "The Red Widow," originally listed for the date now assigned to "The Old Homestead," will be held over to a future date to be announced later. Mary Pickford in "The Foundling" will be issued on Dec. 27, the date originally scheduled for its release, and John Barrymore in "Nearly a King" will take the place of "The Old Homestead" on Dec. 30.

GEORGE B. SEITZ

Pathéplaywright

The Exploits of Elaine
The Galloper
The King's GameNedra
The Beloved Vagabond
The Light That FailedGeorge Alexandre Beranger
Producer

(Fifth year with David W. Griffith)

FIGURED in the producing of THE CLANSMAN, BIRTH OF A NATION, AVENGING CONSCIENCE, ESCAPE, and all Griffith masterpieces.

PRODUCED Griffith-Majestics: "Broken Lullaby," "Sea-Brat," "His Last Deal," "Probation," "Baby's Ride," "Branch Thirty-seven," "The Double-Crossing," etc., etc., etc.

REVIEWS: "Out of the ordinary . . . picturing the power of true natural realism prime merit." —Louis Reeves Harrison.

"Now and interesting." —M. P. World.

INNOVATIONS

TECHNIC

PHOTOGRAPHY

Long Griffith Apprenticeship
ADDRESS: New York Dramatic Mirror, New York CityTHE HOUSE OF FEAR
Current Pathé Gold Rooster release, featuring Mr. Arnold Daly, was directed by

ASHLEY MILLER

Near completion, THE KING'S GAME, featuring Miss Pearl White, Mr. George Probert and Mr. Sheldon Lewis

RENEE JOHNSON

Skeeter Wilson Dramatic Department
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FEATURE FILMS OF THE WEEK

Gail Kane Emerges from "The Labyrinth" a Successful Film Star—"The Alster Case" a Real Mystery—"The Destroying Angel" a Psychological Thriller

"THE LABYRINTH"

A Five-Part Original Drama Featuring Gail Kane. Produced by the Equitable Motion Pictures Corporation Under the Direction of E. Mason Hopper, for Release on the World Film Programme, December 13.

Flo Burke Gail Kane
Ray Fox Dolly Larkin
Rev. Herbert Fenton Richard Neal
Oscar Morse Edward Roseman
Frances Burgess Polly Champlain

There are two outstanding features in this production—the efficient direction of E. Mason Hopper and the strong acting of Gail Kane. The former has staged a good picture, the theater scenes showing a modern musical comedy being quite the best of their kind that we have seen. There was a good chorus well directed, and the dressing-room scenes were also well handled. He further deserves commendation for the able manner in which he evolved the railroad wreck illusion and the night photography that followed it. The acting of Miss Kane calls forth highest praise from start to finish. She has handled a difficult role with an artistic grace that is truly commendable. As the singer and dancer in the cheap cabaret, as the famous star of a successful musical comedy production, and as the wife of a minister trying to escape from the labyrinth of lies and deceit with which she had burdened her life, she was realistic, natural and convincing. Richard Neal scored as the clergyman; Dolly Larkin handled a typical chorus girl part in an admirable manner, and Edward Roseman gave a realistic portrayal of a theatrical magnate. Polly Champlain, as the lame sister, had little to do but did that little well.

We cannot express any great amount of admiration for the story. It would almost seem as if it was putting a premium on lying and deceit. Flo Burke, a singer in a cheap cabaret, attracts the attention of Oscar Morse, a theatrical magnate, who decides to give her a small part in his forthcoming musical comedy production, but also makes demands that are not in accord with the accepted moral code. These she refuses, but losing her position in the cabaret immediately afterwards, resolves to trick him into a better contract. She manages to get him very drunk, and in this condition he signs a contract giving her the star part at a large salary for a term of five years. On the production of the piece she makes an instantaneous hit, but has to bear the onerous burden of bearing her name coupled with that of the producer in a scandalous manner. At the close of the run she goes to a quiet summer resort for a rest, and there meets and falls in love with the Reverend Robert Fenton. She cannot quite get the courage to tell him her real name so says that she is the sister of Flo Burke, the notorious actress. Later she resolves to give up the stage and marry Fenton, but a clause in her contract calls for a \$20,000 forfeit if either party breaks it. In taking her lame sister from a sanitarium to the coast resort the train is wrecked and the sister killed. The identities of the two sisters are mixed up and the newspapers announce that Flo Burke has died. Fenton happens to be on the scene of the wreck and finds his lost sweetheart. After her recovery she marries the clergyman. All is happiness for a while until her retreat is discovered by Morse, who threatens to force her to pay the forfeit. She tries to placate him, but Morse insists upon either the money or herself. In a night that follows Morse accidentally shoots himself. The wife confesses to her husband and it is his forgiveness that permits her to escape from the labyrinth.

E.

"THE ALSTER CASE"

A Five-Part Adaptation of Rufus Gilmore's Story of the Same Name, Featuring Bryant Washburn and Ruth Stonehouse. Produced by Essanay Under the Direction of J. Charles Haydon for Release on the V. L. S. E. Programme Dec. 6.

George Swan Bryant Washburn
Trask, a detective John Merton
Beatrix Ruth Stonehouse
May Walsh Anna Leigh
Miss Cornelia Alster Louise Croftes
Keith Arthur W. Bates
Allen Longstreet Roderick LaRoque

Detective stories as a rule are not considered good screen material, for the simple reason that it is extremely hard to make them plausible; but the "The Alster Case" is the exception that proves the rule. It is one of the best productions of its kind that the screen has ever seen, with baffling mystery right up to the very end. The denouement is startling, nay surprising, and not for one moment is the real murderer suspected. This is quite unusual, for in most cases with pictures of this description little mystery remains after the first or second reel. Furthermore the director deserves the utmost commendation for the careful manner in which he has staged this production. The action was realistic and true to life, and with only one exception was in conformity with the practices of good detective work. One of the most delightful features of the whole production was that, whereas it abounds with mystery and suspense, at no time was plausibility sacrificed in order to accentuate the mystery features. The settings were in many

cases elaborate and well built, while the photography throughout was clear and distinct.

Bryant Washburn in the leading role was pleasing at all times, effectively diverting suspicion from himself and in the end, when he was forced to confess, achieved a capable piece of acting. Ruth Stonehouse scored in a role that called for quite a bit of acting, but which had little bearing on the main trend of the story. John H. Cossar was convincing as the detective, while Anna Leigh was pleasing in a minor part. The balance of the cast was able and did some thoroughly good work.

A detailed synopsis of the plot would require much more space than can be devoted to this review. Enough to say that Miss Alster, an eccentric spinster, possessed of a large fortune, is mysteriously murdered and the circumstances are such that suspicion is cast on her two nieces, the sweethearts of one of the girls, and the butler. The executor of the estate engages a celebrated private detective who, after much work, runs down the four separate clues and proves that it would have been impossible for any one of the four to have committed the crime. He is up against it, when a seemingly little detail which everyone had overlooked is discovered and the real murderer is forced to confess. He described in great detail the exact manner in which he committed the crime and his motive for so doing. It is a mighty good detective story, well produced.

E.

suicide by Hugh. She tells him her story and he marries her in order to restore her lost respectability. She goes to the city and immediately succeeds as an actress. The theatrical manager who engages her falls madly in love, but she will have nothing to do with him. She in turn falls in love with one of the actors, but the theatrical manager brings about his death. Later a young millionaire succumbs to her charms, but he also suddenly dies at the hands of the manager. By this time she has acquired the sobriquet of "the destroying angel" and when Hugh, who has been erroneously reported dead, returns and claims her as his wife she is afraid that the mysterious fate which hangs over her will also cause his death. He however persuades her to marry him. The theatrical manager, still madly in love, kidnaps her, but she is rescued by her husband. In a fight that follows Max is killed, and it then transpires that he had fostered in her the belief in the mysterious power.

Throughout the whole picture were numerous opportunities for strong acting which Mabel Trunnelle seized with avidity. Marc McDermott gave his usual well-polished and finished performance, while Walter Craven did some good work as Max, the theatrical manager. The others handled minor parts well. The photography throughout was clear and distinct and the direction and staging excellent, with the exception of the scenes showing the kidnapping in supposedly fast speed boats, which could have been

existence in those days of which Mark Twain wrote so entertainingly.

Marguerite Clark in the dual role of the Prince and the Pauper was delightful at all times, although we believe she could have made more of the masquerading Tom Canty than was in evidence. Her depiction of the Prince as the Pauper was much more finished than that of her Pauper as the Prince. The supporting cast was particularly good, especially the work of William Sorelle as Miles Hendon. But when all is said and done the honors of the production must go to the directors for the exceedingly able manner in which the picture was staged. The photography throughout was up to the standard maintained by this company.

For those who have forgotten their childhood days a brief synopsis may be necessary. By a curious streak of fate Tom Canty, the son of a pauper in the slums of London, and the Prince of Wales are as like as two peas in a pod. By another curious streak of fate they change costumes and the story then goes on to show the adventures of the two, the Pauper as the Prince and the Prince as the Pauper. Neither can convince their associates of their real identity, and the Pauper is just about to be crowned King in Westminster Abbey when the real Prince, in the clothes of the Pauper, forces his way through the guards and is given his rightful place. E.

"THE HAND OF THE LAW"

A Three-Part Drama Featuring Bessie Learne and Edwin Earle. Directed by E. C. Taylor. Released by Edison Dec. 17.

Dan Chamberlain Edwin Earle
Mary Hazelton Bessie Learne
Mrs. Hazelton Nellie Grant
Reuben Hazelton Henry Wadsworth
Squire Evans Bigelow Cooper

Without doubt this is one of the strongest didactic films ever produced by the Edison Company. It ranks with "The Stoning" one of the classics of the photodrama. The plot is exceptionally vivid and striking. Seldom has a play had more intensity and heavy dramatic situations than this three-reeler. The picturization is excellent, and the scenic effects are substantial, clear and distinct. Details are accurate and every scene seems to have its punch; there is no filling by placing unnecessary stress on minor parts of the plot. The cast is deserving of credit. Bessie Learne is her own vivacious self as the young daughter of a drunkard. Henry Wadsworth offers a striking portrayal of the ruined man who turns to drink.

Bigelow Cooper takes the part of the burly Squire Evans, who gets a prosperous mill from Hazelton in exchange for some supposedly worthless stock. Deprived of his competent living Hazelton takes to drink. His hatred for Evans and his partner is intense, and he threatens them with bodily harm. Evans, a political boss, controls the police and is running for the office of county prosecutor. Dan Chamberlain, who is in love with Mary, is his opponent. Evans's partner threatens to expose his crooked work in connection with the stocks and is killed. Evans blames the crime on Hazelton, who happened to be in the vicinity, but a farmer boy witnessed the crime, and in due time, Dan, who is elected prosecuting attorney, summons him as a witness and his tale frees Hazelton. Evans's duplicity is ascertained, but he dies of heart failure before he is arrested. Freed, Hazelton swears off from drink, and Dan and Mary are united.

"LESSONS IN LOVE"

A Three-Part Drama. Featuring Hal Forde. Produced by the Gaumont Company and Released Dec. 1 on the Mutual Programme. Scenario by Paul Bryan. Produced Under the Direction of Richard Garrick.

Bash Higgins Hal Forde
Mary Hale Helen Martin
Professor Hale James Levering
Grace Morgan Lucile Taft
Frank Morgan John Belhard

A light drama, human characters, lacking in all artificiality, and a well-told and interesting plot make an exceptionally pleasant photoplay of this new Rialto Star Feature. Bash Higgins, a Westerner, afraid of women, is a unique character, which role Hal Forde handles most capably. The supporting cast is also of merit. Credit for the excellent picturization is due Richard Garrick, the director.

The story is that of a bashful young man who meets a pretty young Easterner who is visiting her uncle. To get away from the woman he leaves the ranch and another young woman sells him a worthless mine. In his travels he meets two Eastern tourists, Frank Morgan and his sister. A lucky strike enables Bash to go East, where he becomes the guest of Morgan. He determines to win the sister, so he takes lessons in lovemaking. The teacher is the girl who was visiting her uncle's ranch. The Morgan girl plans to marry Bash for his money only, and he overhears her speaking of it. The engagement is immediately broken, and Mary Hale, who has been teaching him lessons in love, is the one with whom the lessons are put to practice in earnest.



BRYANT WASHBURN, JOHN COSSAR, RUTH STONEHOUSE, AND BETTY SCOTT
IN "THE ALSTER CASE."

Essanay's Mystery Photoplay Current Release.

"THE DESTROYING ANGEL"

A Five-Part Adaptation of Louis Joseph Vance's Story of the Same Name. Featuring Mabel Trunnelle and Marc McDermott. Produced by the Edison Company Under the Direction of Richard Ridgely for Release on the Kleine-Edison Feature Dec. 8.

Mary Ladislas Mabel Trunnelle
Hugh Whitaker Marc McDermott
Carter Drummond George Wright
Max Walter Craven
John Merton Fred Jones
Mary's Father John Sturges
A Clerk William West

The story of Louis Joseph Vance is the strong outstanding feature of this production, extremely melodramatic it is true, but teeming with action and excitement and absorbingly interesting. It has been carefully and conscientiously staged under the able direction of Richard Ridgely and most capably acted by Mabel Trunnelle, Marc McDermott, and a strong capable cast. The plot is weird and unusual, but when submitted to analysis it is found that there is no theme upon which it is based. It is merely a succession of unusual incidents, a fictional biographical sketch, but so full of material that one forgets the construction and becomes lost in the mazes and intricacies of the unfolding plot. By this it is not meant that the picture is not clear, for it is one of the surprises that so intricate an offering could be made into such a clear and comprehensive picture.

By a peculiar chain of coincidence Mary Ladislas is forced to believe that some evil fate is intimately associated with her life, and that every man to whom she gives her love Death immediately marks out for its victim. As a young girl she runs away from home with her father's chauffeur, but before he can marry her he is killed in an automobile accident. Hugh Whitaker has been given his death sentence by his doctor, who has said that he cannot possibly live more than six months. Mary, unable to go home after having run away, is saved from

greatly improved. Taken as a whole it was a thoroughly interesting and entertaining picture, well presented.

"THE PRINCE AND THE PAUPER"

A Five-Part Adaptation of Mark Twain's Celebrated Story of the Same Name. Featuring Marguerite Clark. Produced by the Famous Players in Association with Daniel Frohman, under the Direction of Edwin Porter and Hugh Ford. For Release on the Paramount Programme Nov. 28.

Tom Canty Marguerite Clark
The Prince of Wales Robert Broderick
The King William Barrows
Earl of Hertford Miles Hendon
Tom Canty's Father William Frederick
Father Andrew Alfred Fisher

Dainty, petite Marguerite Clark has scored another triumph, and one that will be remembered for a long time, for in this picturization of a Mark Twain story she has done a particularly admirable piece of acting, playing two widely diverse parts and doing both in a manner that was thoroughly enjoyable. The picture has been given a most elaborate production with a wealth of beautiful settings, those showing the apartments of the Prince of Wales and the interiors of the royal palace being particularly elaborate. Commendation is deserved for the settings showing the London street scenes and the interior of Westminster Abbey. The picture has followed the story very closely, although a lot more could have been made of the light comedy scenes in which Tom Canty is forced to masquerade as the Prince. Years ago when we read the story we can remember many a chuckle which these incidents afforded, but which, for some reason, have been left out of the picture entirely. Another slight discrepancy was to see sixteenth century nobles appearing with twentieth century haircuts. The barbers' union was not in

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REVIEWS OF FEATURE FILMS

"A YELLOW STREAK"

A Five-Part Original Drama Written and
Directed by Will Nigh and Featuring
Lionel Barrymore. Produced by the
Columbia Picture Corporation for Release
on the Metro Programme Dec. 6.

Barry Dale.....Lionel Barrymore
Mary Austin.....Irene Howeyne
Virginia Dale.....Dorothy Gwynne
Richard Marin.....J. L. Goldworthy
Tom Austin.....Niles Welch
Parke Austin.....R. A. Bresce
Tobias Rader.....William Cowper
Jack Rader.....Martin J. Faust
Outlaw.....John J. Donough
The Sky Pilot.....John D. Donough

Quite the most impressive feature of this production is the thoroughly capable acting of Lionel Barrymore. He has a style that is all his own, a style in which his own personality forces its way to the surface, and irrespective of the part he is playing one always knows that it is Lionel Barrymore. He is also possessed in a marked degree of a delightful streak of that whimsical humor which seems to be the heritage of the Barrymore family. In the widely contrasted dual role which he is forced to portray in this picture he has been given ample opportunity to display this inheritance, and the artistic manner in which he does it adds greatly to the value of the production. As a masquerading minister, he is extremely amusing when suddenly called upon to perform a marriage ceremony. It would have been just as well had the author been satisfied with this little diversion from the main trend of the story and refrained from adding a burlesque baptismal ceremony which, though amusing, left a rather unpleasant impression. It is never a good policy to hold a religious ceremony up to ridicule.

Will Nigh, the author and director, has not only evolved a good strong story, but has given it a thorough production, clear, convincing, comprehensive, and at times beautiful. It cannot be called a big story, but it is interesting and amusing. Furthermore, it is quite out of the usual run.

The supporting cast was strong. Irene Howeyne pleased in the leading feminine role, and the others handled minor parts in a pleasing and convincing manner. The settings were well built and the exterior locations well selected. The photography throughout was clear and distinct, with one very good night effect which showed two figures in silhouette with the smoky city in the background, and was an artistic bit of photographic reproduction.

The plot is an unusual treatment of the double triangle. Barry Dale, a young stock broker, has all of the misfortunes of his life piled on him in one day. He is ruined financially by his best friend who, not satisfied with this, takes his wife and drives him from home in a thoroughly ignominious manner. Vale sees nothing left in life, but postpones suicide when he finds the river horribly dirty. He decides to go out in the country where things are clean and there "shut off this mortal coil." Eventually he lands in a little town in the West, and is again just about to do the deed when he is interrupted by an outlaw. The two strike up an acquaintance and are later joined by a minister. The sheriff is on the trail of the bandit and in the melee that follows the minister is killed and the outlaw mortally wounded. After burying his two friends, Dale decides to assume both of their professions. In the meantime, Irene Howeyne has been deterred from suicide, which she contemplated to escape the unwelcome attentions of a gambler who has her father in his power. By a perfectly natural trend of events she is made to appear in the little Western town where Vale is carrying out his dual role of bandit and minister. Naturally, they fall in love. Dale is able to extricate both her and her brother from a serious predicament and she is ready to give herself to him, but he tells her that he first has a mission to perform and, journeying back East, gives the man who ruined him a dose of the same ignominious treatment which he had been made to suffer. A quick return to the West closes the picture in the usual happy manner. This brief synopsis fails to do justice to the exceedingly able manner in which the story has been worked out and the innumerable little side lights that have been incorporated into it. Mere suggestions in themselves they start a train of thought in the mind of the onlooker that

it would take double the length of film to show. It was mighty good moving picture construction.

"THE GRAY MASK"

A Five-Part Detective Drama, by Charles W. Camp. Produced by the Shubert Film Corporation Under the Direction of Frank Crane. Featuring Edwin Arden. Released by the World Film Corporation, Dec. 6.

Jim Garth.....Edwin Arden
Nora.....Barbara Sims Howlett
Silas Howlett.....Frank Monroe

Although of continued intensity and plenty of action, the vital thrust which is expected in a play as strong as this seems to be lacking. The climax is good, but not strong enough in comparison with the sub-climax. The excellent picturization tells a complex story in a very clear and intelligible way. The scenic effects are very good, especially those of the auto going off the pier dock into the water. Strict and technical attention has been paid to even the smallest details.

There are many characters in the cast and every role is handled most capably, but Edwin Arden stands pre-eminent among them all. As the master detective he tries to get the members of the Hennion gang. The crooks having killed his friend, Joe Kridel, a detective, and fearing discovery, accept the aid of Simmons, who wears a gray mask that covers the wounds caused by an explosion. Garth is in love with his chief's daughter, Nora. Although he loves her deeply, she is cold to him. She has sworn to avenge her fiance's murder, so she sworns to the confidence of the Hennion gang. She is one of the plotters to secure a valuable explosive in the protection of which Kridel lost his life. The gangsters penetrate the steel vault where the chemical is placed and everything is ready for the supposed Simmons to carry the explosive away. Nora ascertains who the murderer is and Garth reveals himself, having taken the place of Simmons, who was kidnapped from a train. The police are called and the gangsters arrested. Out of gratitude and a growing love Nora accepts Garth.

"THE LOSING GAME"

A Three-Part Drama. Released by Essanay, Nov. 30.

Henry Phillips.....Darwin Karr
Norman, his half-brother.....Hugh E. Thompson
Helen Brighton.....Ansonette Moors
Colonel Phillips.....Thomas Commerford

Although the plot is not new the clever handling of the theme makes an interesting picture of "The Losing Game." The action is good and of continued intensity. The scenic effects and photography are not lacking in merit. An able cast carries the story to a successful ending.

The story is that of a young man, Henry Phillips, who becomes engaged. The father wills him the estate, but a jealous step-brother casts suspicion on the favored son. He is ordered from the house and a second will is made bequeathing the estate to the stepson. The father dies and the half-brother attempts to steal the last will, in which the father had again bequeathed the estate to Henry. The new will is saved, and Henry receives the property and is cleared of suspicion.

In Love's Own Way (Lubin, Nov. 17).—A story of political life in three reels, which proves to be an interesting, if not a novel, picture. John Clark is the candidate for governor, and is loved by Mary, a girl in the country, but after his election he marries Jane, and lives happily. Jane gambles herself into debt, and is offered the assistance of Senator Worden, which she takes, agreeing to use her influence to pass a bill. She manages to get the governor's consent, and there is much talk about his change in policy. Mary goes to the governor to plead for some changes of the bill on her father's account and is referred to the Senator, and is seen by some of the governor's friends who tell the governor that she is there. When the governor comes Jane is put into a room, and finds Mary there. Mary, seeing the trouble that Jane is in, lets her out of the room, and tells the governor that she is the only one that has been there. Mary, having the better of the Senator, gets her will, and the story ends after she chooses to have her happiness with the governor's secretary as his wife. The cast includes John E. Ince, who does well as the governor, Francis Joyner, as the Senator, does good work, and Mary Charleston and Josephine Longworth share the honors as the two women.

LUBIN

"THE MOMENT BEFORE DEATH"
ONE ACT DRAMA
MONDAY, DEC. 15th

D.L. DON COMEDY—ONE ACT—
"THE GREAT DETECTIVE"
TUESDAY, DEC. 16th

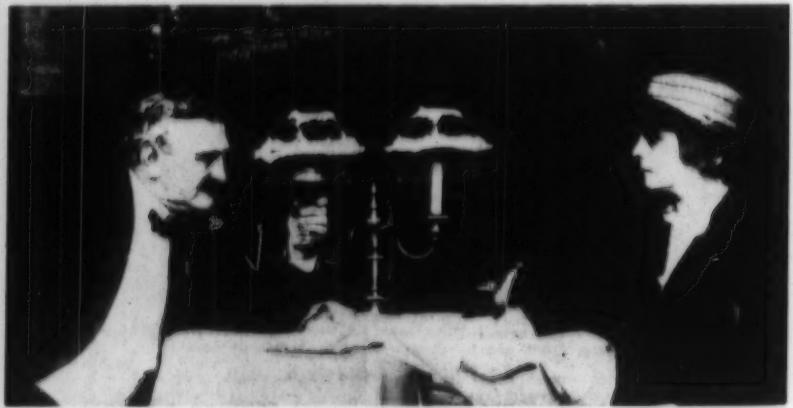
L.C. SHUMAN'S
"THE INNER CHAMBER"
THREE ACT DRAMA WEDNESDAY, DEC. 17th

EARL METCALF'S
"A THIEF IN THE NIGHT"
THREE ACT DRAMA THURSDAY, DEC. 18th

OCTAVIA HANDWORTH IN
"SWEETER THAN REVENGE"
ONE ACT DRAMA FRIDAY, DEC. 19th

BILLIE REEVES IN
"AN UNWILLING BURGLAR"
ONE ACT COMEDY SATURDAY, DEC. 20th

GENERAL FILM RELEASES



FRANK CLARK AND KATHLYN WILLIAMS IN THE SELIG RED SEAL FEATURE, "SWEET ALYSSUM."—V-L-S-E PROGRAMME.

COAST STUDIO GOSSIP

LOS ANGELES, CAL. (Special).—Not all of the Western Vitagraph Company are in Bear Valley, for William Wolbert is putting on a capital one-reel comedy at the studios in Santa Monica. It is called "Pansy's Papas," and as Mary Anderson is Pansy and Webster Campbell, Anne Schaefer, Otto Lederer, Jack Sowerby, and Jack Mower are in the supporting cast, it is bound to be bright and breezy.

Anna Little and Tom Chatterton, of the American Company, are co-starring in a three-reeler, entitled "According to Saint John," which Tom is also directing. The story is a Western one and has a strong appeal in its telling. Anna has just returned from a visit to the San Francisco Fair, and has returned much refreshed by her short jaunt.

Gretchen Hartman, the vivacious beauty of the Biograph Company, is an ardent automobileist among other things. Miss Hartman thoroughly enjoys life generally, and has the happy faculty of making others happy with her. She never misses an Orpheum show and loves theatergoing. Miss Hartman has a longing eye on one or two Hollywood bungalows.

In "He Fell in Love With His Wife," produced for the Pallas Company by William D. Taylor, there are some farming scenes which take one back to the farm in all reality. They are about as beautiful as anything seen in pictures for a long time. Taylor certainly produced a finely constructed and artistic photoplay in this picture.

Sadie Lindblom, the owner-lead of the Liberty Company, at San Mateo, Cal., is not content with merely owning and playing leads, she has written several good photoplays already, and is now learning the camera and laboratory work. She is determined to be proficient in all the branches of the industry so that she will be able to speak and act with some authority. With all, she is the most charming of women.

In "Undine," Edna Maisom gave a sample of what an experienced actress can do with a comparatively small part. Neither she nor Douglas Gerrard had overwhelming parts, but both stood out conspicuously for their delightful performances. For a change Miss Maisom had a "sweet" part which comes as a change from the strong roles she has had of late.

There was a parade in Glendale which was led by Ollie Kirkby, of the Kalem Company, in an automobile covered with roses and other beautiful flowers. It was a great success. At a ball held in the evening Miss Kirkby proved that she is as graceful a dancer as she is clever as an actress. She has come to the front rapidly and is now one of the most valued members of the Kalem forces.

The many friends and admirers of Sarah Truax will be sorry to learn that her mother is seriously ill. She was taken with a sort of seizure and for some days her condition was most critical. She appears to be resting more easily now, but is not out of danger. Miss Truax recently made a home here for her mother and her little girl, and she is glad she is near her, although it seems too bad that this should happen so soon after they all got together.

Both Rollin S. Sturgeon and William Duncan are expert men with the paddle and both enjoy canoeing to the utmost. When "God's Country and the Woman" is exhibited the prowess of Duncan will be apparent. He is also an expert on snow shoes, as he proved in "The Chalice of Courage."

Louise Glaum is away from home for the first time in months. She is about fifty miles from nowhere on a wild, weird coast in California, where her director, Charles Giblyn, took his company for a feature which has the veteran William H. Thompson as its star. Louise dressed a doll for the big Doll Charity Bazaar which is a replica of herself. The doll is dressed in black spangles, with a train, and even the patches on the face are there.

Grace Cunard has a face eruption which is painful and disfiguring for the time being. She is not the only one at Universal City, where quite a number of the artists are suffering from the same thing. They put it down to some irritant in the towels, and the matter is being investigated. As Miss Cunard puts it, "There are risks enough in the pictures without the fear of infection." The matter is not at all serious, but annoying enough to interfere with her work.

The Signal Company, headed by J. P. McGowan, the producer, and Helen Holmes, the star, are making the fourth of the big railroad serial, "The Girl and the Game," at the Pasadena studios. This is going to be a sensational serial, the story being by Frank H. Spearman. McGowan has one or two trains chartered most of the time, and no expense is being spared to make this serial an epoch-making one.

Henry B. Walthall is receiving a new sort of mail. It is principally from literary men who applaud his work in "The Raven," and thank him for his earnest impersonation of Poe. These letters please Mr. Walthall vastly for they are evidences of earnest appreciation and there is no hint of vain praise or requests for photographs in them.

Tom Santschi, Selig star, annually assumes the role of old Santa Claus and distributes gifts to the juvenile actors of the Selig Zoo at Los Angeles. A director of motion pictures who is admired by the members of his company receives a heavily laden Kris Kringle on Christmas. Several producers of Selig plays are annually remembered, not only by their stock companies, but also by their working staffs. It's the Christmas spirit, you know.

Practical jokes are numerous around mo-

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tion picture studios at Christmas. A property man with the Selig Company reared a flock of turkeys. One gigantic gobbler was decapitated and was arranged for presentation to a director. In the meantime practical jokers of the Selig Company appropriated the gobbler and substituted an ancient hen. The Selig director was let into the secret. A turkey dinner was prepared, and the property man was made the guest of honor; then the joke was divulged.

The "Red Circle" will be the next big Balboa-Pathe release. It is a novel serial photoplay of the detective-story order, consisting of fourteen two-reel installments. The production is the result of the joint authorship of Will M. Ritchie and H. M. Horkheimer, and the featured players are Ruth Roland and Frank Mayo. This serial will be the "follow-up" on "Neal of the Navy," which Balboa also made for Pathé, and will be released on Dec. 18.

Rehearsals have been started on the new De Wolf Hopper Triangle play to follow the Fine Arts' version of Cervantes' "Don Quixote." Mr. Hopper will make his second screen appearance in a high-class modern comedy written by Tod Browning and

Chester Withey, while Fay Tincher, who plays with Mr. Hopper in "Don Quixote," will play an important part in the new production.

Billy Armstrong, who for some time worked opposite Charlie Chaplin, has been engaged by Davis Horsley as a star comedian. Mr. Armstrong will begin producing several comedies of which he is the author, and for which he will do the directing.

Harry Horsley, who for the past three years has been superintendent for the Centaur Film Company's plant at Bayonne, N. J., has come to Los Angeles to take charge of the laboratory at the David Horsley studio.

Helene Rosson of the American was so overcome by the fatal accident to young Reed, who was killed in a fall near Santa Barbara, that she was given a lay off and went to visit her mother in Los Angeles. The whole company grieved over the occurrence, as Reed was a fine young fellow and a clever actor who was coming along fast. At the funeral services Helene's brother, Dick, played a violin solo, "The End of a Perfect Day," and the big attendance of artists was visibly affected.

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PORTSMOUTH, N. H. (Special).—The Republicans have placed in nomination for mayor Fernando W. Hartford, editor of the *Chronicle and Herald*. Mr. Hartford is also the financial manager of "The Story of a Bad Boy," by Thomas Bailey Aldrich, a photoplay from the scenario by Marie Hubert Frohman.

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Mr. Bingles Melodrama	Three Parts
How Cissy Made Good	Three Parts
A Price for Folly	Five Parts
A Night Out	Five Parts
A Man's Sacrifice	Three Parts
The Two Edged Sword	Five Parts

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"DOUBLE TROUBLE"
starring Douglas Fairbanks

FRANK POWELL

The Screen Club

EDMUND LAWRENCE

Producer Triumph Features

Just completed—Henry Kolker in "The Warning"
In preparation—Julia Dean

THE BIOSCOPE

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Mr. Bingles Melodrama	Three Parts
How Cissy Made Good	Three Parts
A Price for Folly	Five Parts
A Night Out	Five Parts
A Man's Sacrifice	Three Parts
The Two Edged Sword	Five Parts

TWO THRILLING SERIALS

"To the Vile Dust," a two-part episode of the *Stingaree* series by E. W. Hornung. Released Dec. 15. The name is as interesting as this episode itself. The plot, although not intricate, is intense and the action is fast throughout. Excellent scenic effects and good photography characterize this episode, in which *Stingaree* and his partner, Howie, rescue a settler, Vanheim, from the desert. They nurse him back to health and when he ascertains the identity of his benefactors he plans to turn them over to the authorities. *Stingaree* traps him and only the intervention of Ethel, *Stingaree's* former sweetheart, saves Vanheim from being shot. *Stingaree* takes him back "To the Vile Dust," and he is left amid the desert sands, whence he was rescued.

"The Secret Message," an episode in the *Ventures* of Marguerite, featuring Marguerite Courtoot. Released, Dec. 17. There is some excellent dramatic acting in this episode. Full sway is given Miss Courtoot to show her talent. The picture is well staged and the photography is good. In this episode Marguerite is entranced by a band of crooks. Bob Winton learns of her whereabouts and is himself entranced as he attempts to rescue her. She makes out a check for the amount of her ransom and writes a secret message on it in invisible ink. The message becomes visible when the check is heated after it is presented at the bank. Her father and officers rescue her and Bob Winton from the gang's quarters and the kidnappers are placed under arrest. The plot of the story is very weak and melodramatic.



HIS NAME MUST BE "MIKE."

Since it was announced in the trade papers a few weeks ago that Kalem was looking for an appropriate name for the snow white horse that is *Stingaree's* companion throughout the series of that name the film company has been deluged with suggestions from fans and exhibitors. Most of these have cluttered up the mail of the New York office, but last week a telegram was received from the California studio reading: "For the love of Mike call off the letter writers; it will take us two weeks to wade through the *Stingaree* suggestions now on hand."

THEATER MANAGER WINS

Just Philadelphia Judge Reproves the Motion Picture Censor System

PHILADELPHIA, PA. (Special).—The Pennsylvania Board of Censors have lost their case against James Mulhern, manager of the Fifty-second Street Theater, who appealed the adverse decision of Magistrate Hogg. The decision handed down by Judge Sulzberger not only vindicates Mulhern, but causes the adoption of a new system by the Board of Censors. Mulhern was arrested on the complaint of Frank P. Brennan, an inspector for the Pennsylvania Board of Moving Pictures Censors, on the charge that Mulhern refused to allow him to enter the booth to examine "approved seals" attached by the Board of Censors to the films. Mulhern was fined \$25 and costs. He appealed the case, offering as his defense that the law refused to permit any person but the operator in the booth while films were being shown.

Judge Sulzberger in reviewing the case found a point that the lawyers for both sides had overlooked. It seems that the board had only been issuing one certificate of approval for each picture, and attaching seals of approval to the individual prints. The Judge ruled that the law states that the inspectors must ask to see the certificate of approval and not the seals. This means that the board will have to issue a separate certificate for each print of a picture shown in Pennsylvania.

TOOK PICTURES AT 12,000 FEET

Donald Thompson, a war photographer, returned from his third trip to the fighting lines in Europe, bringing several thousand feet of film taken from an aeroplane along the battle front. He said that one film was taken at an elevation of 12,000 feet, while 2,000 feet below his machine two French aeroplanes and one German were fighting a duel to the finish with quick-firing guns. The film shows the lines of both the French and German armies, with artillery in action and shells bursting in every direction.

KALEM STORIES IN MAGAZINES

Several well-known publications with a national circulation are now using stories taken from Kalem productions. *The American Woman*, *the People's Monthly* and *Good Stories* form a trio of publications that is giving exhibitors valuable publicity on Kalem releases, while *"Stingaree,"* the series adapted from E. W. Hornung's celebrated short stories of the same name, is being syndicated by the American Press Association in twelve hundred newspapers throughout this country and Canada.

BOOKED IN CHRISTMAS WEEK

CINCINNATI, O. (Special).—Owing to the unusual attractiveness of the advance advertising prepared by R. W. McFarland, the New York representative of the Lubin Company, for that company's forthcoming production of "The Great Divide," scheduled for release on the V. L. S. E. programme for Dec. 20, the Lyric Theater, one of the largest legitimate houses in this city, has booked the picture for the whole of Christmas week. It will be advertised in the same manner as the regular theatrical performances playing the house are handled. Those who have seen the advance showings of this picture say that it is one of the strongest that this company has ever produced, and many believe that it will run for at least two years.



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EDMUND LAWRENCE

Producer Triumph Features

Just completed—Henry Kolker in "The Warning"
In preparation—Julia Dean

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KNICKERBOCKER PROGRAMME

Galaxy of Stars On New Triangle Bill—"Fatty and the Broadway Stars"—Laughable Keystone Comedy—"The Corner" Strong Picture With Unusual Theme—"Let Katy Do It" A Spectacular Griffith Light Comedy

An all-star bill, the first of its kind in moving pictures, makes up the new Triangle programme at the Knickerbocker Theater for the week commencing Sunday Dec. 5. The list of prominent players, all seen in the same programme, includes Willard Mack, George Fawcett, and Clara Williams in an Ince picture called "The Corner"; Roscoe Arbuckle, Joe Weber, Lew Fields, William Collier, Mack Sennett, Sam Bernard, Joe Jackson, Ford Sterling, Polly Moran, and Mac Busch in a ridiculously funny two-part Keystone comedy, called "Fatty and the Broadway Stars," and Jane Grey and Tully Marshall in a Griffith's offering, entitled "Let Katy Do It."

The programme is widely varied, the three pictures being distinct types and each mighty good of its kind. The Ince offering, which opens the programme, was written by C. Gardner Sullivan and staged under the direction of Walter Edwards. It is based on a strong virile theme and has been startlingly well acted with one or two exceptions. It is a strange fact that most moving picture actors fail to realize that noise can be seen on the screen even if it can't be heard, with the result that many incongruous situations arise. The big scene between the husband and wife in this picture in which she tells him that she was forced to sell her body in order to prevent her children from starving to death, loses much of its effectiveness because Willard Mack was doing little things that would under ordinary conditions make noise, when the action called for absolute silence, for the wife is not supposed to know that her husband is in the room. Willard Mack can also be accused of over acting this scene to some extent. Clara Williams in the leading feminine role gave an interesting performance and George Fawcett scored as the wealthy capitalist trying to corner the food supply.

The story is strong and unusual, with a peculiar and entirely unexpected climax. David Waltham, a wealthy speculator, uses his enormous wealth in an endeavor to corner the food supply of the country so that he can raise the price and so accumulate the greatest fortune in the world. The effect of his scheme is shown on the family of a prosperous working man who first loses his position and later his savings through a run on the bank. With his children starving he breaks a bakeshop window and steals four loaves of bread, for which he is sent to the workhouse for thirty days. His wife, left destitute, is forced to sell her body in order to obtain food to keep her children alive. When the husband returns from jail the wife confesses, and though it is an awful shock he is big enough not to blame her. He obtains a position in the warehouse where Waltham is storing up all kinds of food and late at night invades the capitalist to meet him there, saying that the police have discovered a dynamite plot. He captures Waltham and concealing him in the midst of his stored up food binds and gags him and leaves him to starve to death. The picture closes with cases of food toppling over and smothering the millionaire.

The Griffith's picture, "Let Katy Do It," is a combined light comedy and spectacular feature of the particular type that only Griffith can evolve. It was adapted from Granville Warwick's novel by Bernard McConville and was staged under the direction of C. M. and S. A. Franklin, with Jane Grey and Tully Marshall in the leading roles. It might also be called a study in child psychology, for one of the most delightful and prominent features of the production was the exceedingly clever acting of seven little boys and girls. The spectacular features showing the attack of the Mexican bandits on an American gold mine and the rescue by the American guards was staged in all the effectiveness of massive scenic backgrounds and quick exciting action. It was capably acted by a strong competent cast which included besides the two stars Charles West, Ralph Lewis, Walter Long, Charles Gorman, George Pearce, Lunay Huntley and the seven children, including Violet Radcliffe, George Stone, Carman De Rue, Francis Carpenter, Ninon Fovier, Lloyd Pearl, and Beulah Burns. There were also a large number of babies, whose names were not given in the cast.

The story is of the Cinderella type in which the younger sister on a Maine farm does all the work, while the rest of the family stand around and look on. Her sweetheart becomes so disgusted, because he can never have a moment alone with her, that he goes away to Mexico in company with her uncle, where they successfully operate a gold mine. Soon the father and mother die and the older sister gets married. After accumulating a family of seven children she and her husband are killed at a railroad crossing, leaving the young girl burdened with the offspring. Her uncle writes her to come to Mexico, not realizing what he is letting himself in for. The house is attacked by Mexican bandits when every one is away except the children, but the youngest of the seven manages to keep the maulers at bay until help arrives. It is a thoroughly good offering.

The Keystone comedy called "Fatty and the Broadway Stars" was staged under the direction of Roscoe Arbuckle, who also

plays the leading role. It is a succession of foolishness lasting thirty minutes, but it is mighty funny foolishness. The fire scene was particularly well done, and it would seem as though the Keystone company were perfectly willing to burn down a studio building in order to get a good and sensational picture. Roscoe Arbuckle is a cleaner around the studio and the humor consists of his breaking up the scenes in which the various stars are working. But the funniest incident is where he falls asleep and dreams that the studio catches fire and that he is the brave hero who rescues all the beautiful girls and is rewarded by being made a star himself. He awakes to find that he has set some rubbish on fire with a discarded cigarette, but instead of being made a star loses his job for smoking on the premises. It was a good clean slap-stick comedy, with only the usual amount of kicking and knocking down that is to be expected in an offering of this kind.

"THE OGRE AND THE GIRL" A Three-Part Drama by Clay M. Greene. Released by Lubin Dec. 17.

The Ogre Bernard Siegel
The Girl Geraldine O'Brien
The Lover Kempton Greene
The Discarded One Clarence J. Elmer
The Father James J. Daly
The Mother Marie Sterling
The Sheriff James Cassidy

The one outstanding feature of the picture is the fine characterization of the ogre by Bernard Siegel. A more capable man could not have been selected for this unique role. His remarkable display of emotions wins our sympathy instead of what would ordinarily be disgust for so hideous a being. The scenic effects are excellent and the majority of them are elaborate and of natural beauty. The photography is very good, but the story seems unable to concentrate interest, probably due to overplotting. There are three men in love with one girl and to keep them in mind the many flash-backs necessarily tend to weaken the play. In places the connections are none too clear.

The story is that of a hideous man who has wealth and power, and with them he buys the love of a girl who loves another. In order to get rid of a third lover he shoots him on his wedding day. That night he is arrested and the girl and her true lover are wedded. The ogre, to atone for his wrongdoing, deeds the happy couple his castle and grounds as a wedding gift.

"THE TIDES OF RETRIBUTION" A Three-Part Drama. Released by Biograph, Dec. 23.

Jim Carpenter Jack Mulhall
His Wife Vera Simon
Tom Larkin C. Raymond Nye
Virginia Shirley Gretchen Hartman

A picture with considerable action and a good plot, such as this one has, always proves successful. The scenic effects are very picturesque and well photographed. The cast is exceptionally capable, Gretchen Hartman and Jack Mulhall deserving special commendation. The story is well told, with strict detailing of the entire plot. The old story that a man must pay for his sins is handled in a novel manner in this picture. Jim Larkin betrays first his employer by stealing an invention from him and causing his wife permanent injuries, and then by betraying an innocent girl's love. He becomes a millionaire, while the man he betrayed lives in poverty. Momentous circumstances lead up to a death struggle in Larkin's stateroom aboard a liner on the high seas. A famous prima donna, once the little girl whose love he cast aside, is concerned in it. But she thinks less of her own wrongs than those of the shabby workman and his blind wife, when she plays Delilah and lures the guilty man to his doom, righting the wrongs he had committed.

"THE LAW'S DECREE" A Three-Part Drama. Released by Essanay, Nov. 22.

Lucile Morel Nell Craig
Count de Varney John H. Coffey
Victor St. Maur Edmund F. Cobb
Castaigne Ernest Maupin
Henri Morel Thomas Commerford

A very interesting drama somewhat melodramatic in type. The picturization and photography are good, and the story is clearly articulated. The cast is deserving of credit throughout.

Castaigne, the accomplice of Count De Varney, an international swindler, induces the father of Lucile Morel to invest his fortune in a false mining scheme. When the scandal is discovered, Castaigne escapes to America and Morel is left penniless. It is not known that the Count is implicated in the deal, and he agrees to clear Morel of all financial trouble if Lucile will marry him. Lucile becomes the wife of the Count. Three years later, she and her baby are deserted by the Count, who is showering attentions on Irene, Castaigne's sweetheart. Castaigne returns, and after discovering the relations between the two, a fight ensues, in which the Count is killed.

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Dec. 2nd
Theodore Roberts in
"Mr. Grey of Monte Carlo."
A picturization of
E. Phillips Oppenheim's
widely read novel which
appeared in the
Saturday Evening Post.

Dec. 9th
Lou Tellegen in "The Unknown",
based on J. A. W. Verne's
novel "The Red Mirage",
by arrangement with
Bobbs-Merrill Co.

Dec. 13th
Fanny Ward in
"The Cheat,"
by Hector Turnbull,
Produced by
Cecil B. DeMille.

Dec. 20th
Valaska Suratt
in
"The Immigrant,"
by Marion Fairfax.

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LASKY

IN THE PICTURE STUDIOS

EDISON PRODUCERS place great faith in a recently purchased script called "The Crucifixion of Philip Strong," founded on the well-known novel of that name by Rev. Charles M. Sheldon, author of "In His Steps," "His Brother's Keeper," "Born to Save," etc. "The Crucifixion of Philip Strong" will feature Mabel Trunnell and Robert Conness. It is adapted for the screen by Francis M. Neilson. Malcolm Duncan, Harrison Grey Fiske's versatile leading man, was engaged last week to play the leading juvenile role in "Wild Oats," a feature now in process of filming. Duncan has been given an exceptionally competent support in the persons of Alma Hanlon, Ruby Hoffman, Frank Belcher, William Anker, and Herbert Hayes. Aside from his long and successful stage experience Mr. Duncan has frequently been seen in films. Hobart Bosworth is at work in the stellar role of a film version of Bret Harte's play, "Two Men of Sandy Bar." The picture will be complete in five reels. Olga Printzlau is the author of the scenario and Hobart Bosworth, Emory Johnson, Frank MacQuarrie, Charles Hickman, William Mong, A. E. Whitting, Jack Curtis, Jean Taylor, Yona Landowska, and Gretchen Lederer play the principal roles. The title of the Carter De Haven five-reel feature has been changed from "The Ivory Box" to "The Wrong Door." De Haven is directing this production himself and is sharing the honors with his wife, Flora Parker De Haven. The scenario was written by Olga Printzlau.

WILLIAM J. BAUMAN, the other new director who has just been added to the Horsley forces, is at present directing his first picture. This will be in two reels, and will also include the Bostock animals. It is entitled "The Terror of the Fold." Mr. Bauman has recently been director of Francis X. Bushman.

AS "SILAS MARNER" Frederick Warde, the Shakespearean actor, is being introduced to the pictures under the direction of his son, Ernest Warde. A second personage of unusual interest also playing in this picture is the beautiful Mlle. Valkyrien (the Baroness De Witz), who has just completed "The Valkyrie."

RICHARD GARRICK is directing Malcolm Williams in a Mutual feature which has not yet been named. In support of the popular actor, who appeared last season in "The Phantom Rival," are Charles W. Travis, Albert Macklin, Lucille Taft, Helen Marten, James Levering, Harold Winston, and Allan Robinson. For Stella Hammerstein's support, Director William F. Haddock has chosen Flavia Arcaro, Kathleen Butler, Henry Pemberton, Leonard Kraske, John Reinhard, James Levering, Sydney Mason, and James Davis. The play is entitled "The Ace of Death," and is a strong melodramatic subject written by O. A. Belsen.

BEATRIZ MICHELENA, star of the California Motion Picture Corporation, was delightfully surprised when Andrew Robson presented her with an oil portrait of herself in the role of "Mignon."

Although the stage, and of more recent years the screen have been first in Mr. Robson's affection, he is a portrait painter of ability, and while studying the drama abroad, he devoted much time to the palette.

EVERY YEAR, about this time, Louise Beaudet is visited by the poetic muse. Her effusion this year took a humorous turn and makes play with the unusual mispronunciation of her name, especially by her fellow-players and directors at the Vitagraph Studios:

KID HOGAN, a famous prize fighter of the old school, will make his debut as a motion picture actor in the new Metro feature, "Rose of the Alley." Hogan has been chief property man in the studios, and, when the call came for a pugilist, he accepted.

HUON FORD lived up to his reputation for absent-mindedness by completely forgetting that Thursday, Nov. 26, was Thanksgiving Day. Mr. Ford once distinguished himself by insisting that a New York cabby, drive him full speed to the La Salle Street station, as he had to catch a train for New York, but it is not on record that he has ever overlooked a turkey dinner before.

JAMES KIRKWOOD has breathed more freely after receipt of the reassuring news that there are no retakes necessary in "The Old Homestead" scenes for which the Famous



ALLAN DWAN, DIRECTOR, AND VICTOR FLEMING, CAMERAMAN,
Fine Arts Film Company-Triangle.

players director went to the New Hampshire frontier. "If I had to go through the agonies of dragging Frank Losee out of bed at sunrise for a few more days, as I did all the time that we were up at the farm, I would probably pass totally away," declared Kirkwood.

DIRECTOR EDGAR LEWIS, of the Lubin Company, has left with a company for Georgia, where a giant land slide will be taken for the thrilling scene in "The Great Divide."

DIRECTOR GEORGE TERWILLIGER of the Lubin company is busy with the filming of a dramatic subject from the pen of Anthony P. Kelly called, "The City of Falling Light." Octavia Handworth has the leading role supported by Leslie Austin.

CLARA KIMBALL YOUNG's next picture will be a film version of "Camilie," scheduled for release on the World Film Corporation programme Dec. 6. The picture was produced under the direction of Albert Capellani.

MAURICE TOURNEUR, of the World Film Corporation, has at last found a desirable location for the staging of the "The Genius," the picture in which George Beban is to be featured, supported by Doris Kenyon.

JAMES YOUNG, the World Film Corporation director, has made a film version of Philip Bartholomae's farce-comedy, "Over Night." It will be released on Dec. 20.

MARY PICKFORD hopes that her next role will not necessitate her wearing a wig as did Cho-Cho-San in the Famous Players Film Co.'s adaptation of John Luther Long's "Madame Butterfly." The heavy Japanese head-dress, its consequent headache was the only objection which Miss Pickford had to the Oriental role.

BETZWOOD, Pa., has quieted down once more and the stay-at-home farm folk have gotten back to the groove of life, for the Leon Washburn Mighty Show and Circus has packed up its tents and gone away; the street erected for the big fire scene in the Raymond Hitchcock feature, "The Wonderful Wager," has been burned and cooled off and Director Rene Pialetty with his company, headed by the inimitable Raymond and Marion Sunshine, have come triumphantly to the Lubin Philadelphia plant where the picture will be completed.

LAWRENCE MARSTON, for a long time in the motion picture industry, will be directing for the Mirror Films, Inc., after the first of the year. He will do features for the company and is now looking over the possibilities of scenarios which are already in hand.

ARTHUR ALBERTSON, who has been playing leading roles in the Kalem Jacksonville company, has been transferred to the New York studios and joined the "Ventures of Marguerite" company.

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GENERAL FILMS

Apples and Egg-Beaters.—The tenth episode in the Adventures of J. Rufus Wallingford series. Released by Pathé, Dec. 6. It is always amusing to see a so-called shrewd, hard-headed business man trimmed. J. Rufus and his partner, Blackie Daw, undertake the job in this episode, and it is certainly done properly. They trim G. W. Slockum, the apple king, to the tune of \$60,000. Slockum is about to foreclose on a note due him by Pushman, a poor egg-beater manufacturer. It is by means of these very egg-beaters that Slockum's curiosity costs him \$60,000. Forming a partnership with Pushman they renovate the plant which Slockum has after getting the hawks caught a glimpse of them by bribing the crows. Pushman gets \$10,000 for his share, and the rest is the promoter's profit. The action is fast, and the picture itself is bound to be popular with any audience. S.

The Great Goal.—The fourteenth and last episode of the *Neal of the Navy* series is released Dec. 2. This last two-part episode brings the story to a successful conclusion. Hernandez and Inez reach the goal. Lost island, and find the cinnamon mines being worked by a shipwrecked crew of pirates. The battleship brings the Illington party to Lost Island. The brute has recovered his memory on the trip, and he proves to be Annette's father. Through Hernandez's treachery Annette is captured by the pirates when she lands. Neal and the sailors rescue her. Hernandez jumps off the cliff to his death, and Inez begs forgiveness. Enjoying their fortunes, Neal and Annette are blessed with a daughter, and Inez becomes a nun. Picturesque beauty, excellent photography, and capable acting mark this last episode of the series which is noted for its high standards. S.

The Oriental's Plot.—An episode in the Ventures of Marguerite series, released by Kalem, Dec. 24. Without doubt this is one of the best, if not the best of the series featuring Marguerite Courtot. There is a fair plot, a great amount of action and good picturization, telling the story in a clear, comprehensive manner. The views, while not elaborate, are clear and distinct. In this episode Marguerite and Bob rescue Bertha, who has been held a prisoner for refusing to reveal secrets pertaining to a fortune. Marguerite and Bertha are entrapped by the Hindu, and Bob is also imprisoned. They are rescued by the police, and working on a clue discovered by Marguerite, with the aid of Bertha, the hidden jewels are recovered. S.

A Bushranger at Bay.—An episode in the *Stingaree* series, released by Kalem, Dec. 22. Although lacking the great intensity of some of the other episodes in this series, A Bushranger at Bay is an exceptionally interesting two-part production. The scenic effects are good and unspoiled by poor photography. Up to this episode *Stingaree* thought the real body except Ethel Porter knew his real identity, but after having robbed the mail coach he is brought to bay by one of his former club mates in England. The man befriends him, and all that he asks is the return of the stolen mail. By sympathy instead of force the friend gets the mail from *Stingaree*, and returns to the village without having to make public the outlaw's identity. S.

A Boy at the Throttle.—An episode of the *Hazards of Helen* Railroad series, released by Kalem, Dec. 25. Helen Gibson is again seen to full advantage in this episode, and introduces several real thrillers. Her climb on the drawbridge and the leap from the back of a horse to the window of a moving train will make any audience gasp. The scenes are all full of action and are well photographed. The son of a railroad man climbs into an engine and starts the engine. The telegraph operator, receives notice to ditch the runaway engine, but she fears that by doing so the boy might be killed, so she jumps on a fast horse and overtakes the passenger train, which is then shunted to the siding. She continues on to the bridge, from which she jumps to the runaway engine, and stops it. S.

The Bandits of Macaroni Mountains (Kalem, Released Dec. 21).—This is really a very amusing burlesque comedy. Ethel Teare and Bud Duncan are more than funny in the leading roles. The settings are very picturesque, and the photography is fair. Bud Duncan, Mr. Doughbags, meets Concha, the bandit Trovatore's decoy, while touring the Macaroni Mountains. He falls in love with her, and is led into the bandit's den. When she betrays him he is not in the least disconcerted, as he merely reaches out and disarms the bandits. Searching for her husband, Mrs. Doughbags is made a prisoner. She falls in love with Trovatore, who finds a pest on his hands. He offers the husband all sorts of money to reclaim her. At an inopportune moment she sets off a blast, and is blown back to her husband's unwilling arms. S.

The Fable of the Low Down Expert on the Subject of Babies (Espanay, Released Dec. 1).—George Ade at his best is shown in the humor in this single-reel Espanay. Both sub-titles and situations are funny enough to make the worst cynic laugh. The picturization is very good, telling the story in a clear, comprehensible way. Ernest Maupain, as the Onerous Cynic, is a unique character in pictures. The story is that of a mean man who became weary of the feverish chatter of young parents, chattering about their offspring. He delved into the world of the authorities on the subject of brats, and when he finished was all loaded and primed for any cocky young parent. By his table of statistics he knew at what age the first tooth should be through the sub, and when Iazy-Wazy should be able to stand. He soon was in dutch with all the parents, and one afternoon was read out of decent society when the mothers got together. From that time on the mean man never received an invitation to dinner. The moral is, "Let on to be interested and pleased." S.

Packer Jim's Guardianship (Two-Reel Biograph, Released Dec. 22).—By making a short picture out of the famous story by Roy Norton, Packer Jim's Guardianship loses none of the intensity which characterizes the novel. The picture is replete with action and good scenic effects. Seldom has better juvenile acting been seen than Zoe Booch shows in this picture. Although only five years of age she rides bareback on a galloping horse, and plays the part in style that would do credit to many of her elders in motion pictures. The story is that of a child who is left in care of rough Packer Jim when her father dies. Jim treats her like a daughter. She is educated in a convent while Jim has her claim, her only inheritance, worked to advantage. In protecting the mine from claim jumpers Jim is wounded. The girl is hurriedly brought from the convent, and on his death bed Jim gives her a clear title to the claim. S.

GENERAL FILM RELEASES

Monday, Dec. 13.

(Esa.) Title not reported. (Kalem) The Glory of Youth. Special. Four parts. Dr. (Lubin) The Moment Before Death. Dr. (Selig) The Coquette's Awakening. Special. Two parts. Dr. (Selig) Hearst-Selig News Pictorial No. 99, 1915. Top. (Vita.) Benjamin Bunter, Book Agent. Com. Dr.

Tuesday, Dec. 14.

(Bio.) Her Stepchildren. Special. Two parts. Dr. (Esa.) Title not reported. (Kalem) Almost a King. Burlesque Com. (Lubin) The Great Detective. Com. (Selig) On the Eagle Trail. Dr. (Vita.) A Question of Right or Wrong. Special. Two parts. Dr.

Wednesday, Dec. 15.

(Bio.) Divorcons. Special. Four parts. Com. (Edison) History of the Big Tree. Edu. (Edison) The Black's Mysterious Box. Cartoon Com. (Edison) The Hicks in Nightmare Land. Cartoon Com. (Esa.) Title not reported. (Kalem) To the Vile Dust. No. 4 of the "Stingaree" Series. Special. Two parts. Dr. (Lubin) The Inner Chamber. Special. Three parts. Dr. (Vita.) The Faith of Sonny Jim. Com. Dr.

Thursday, Dec. 16.

(Bio.) Cupid Entangled. Com. Dr. (Esa.) Title not reported. (Lubin) A Thief in the Night. Special. Two parts. Dr. (Mina) When the Show Hit Watertown. Com. (Selig) The Making of Crooks. Special. Three parts. Dr. (Selig) Hearst-Selig News Pictorial No. 100, 1915. Top. (Vita.) The Flower of the Hills. Dr.

Friday, Dec. 17.

(Bio.) Fate. Dr. Bio. Release No. 28. (Edison) The Hand of the Law. Special. Three parts. Dr. (Esa.) Title not reported. (Kalem) The Secret Message. No. 8 of "The Ventures of Marguerite" Series. Dr. (Lubin) Sweeter than Revenge. Dr. (Vita.) Speed Kings. Com. (Vita.) The Deceivers. Com.

Saturday, Dec. 18.

(Edison) Santa Claus versus Cupid. Com. Dr. (Esa.) Title not reported. (Kalem) The Wrong Train Order. Episode No. 58 of the "Hazards of Helen" Railroad Series. Dr. (Lubin) An Unwilling Burglar. Com. (Selig) Jungle Justice. Jungle Zoo Animal. Dr. (Vita.) A Man's Sacrifice. Broadway Star Features. Special. Three parts. Dr.

UNIVERSAL FILM RELEASES

Sunday, Dec. 12.

(Laemmle) No release this day. (L-Ko) Lizzie's Shattered Dreams. Com. (Rey) Juror Number Seven. Two parts. Modern Dr.

Monday, Dec. 13.

(Broadway Universal Feature) The Primrose Path. Five parts. Dr. (Neator) Her Speedy Affair. Com. (Universal Special Feature) Graft. No. 1. "Liquer and the Law." Two parts. Dr.

Tuesday, Dec. 14.

(Gold Seal) Lord John's Journal Adventure No. 1. "Lord John in New York." Four parts. Dr. (Imp) Almost a Papa. Com. (Rey) No release this week.

Wednesday, Dec. 15.

(Animated Weekly) Number 197. Top. (L-Ko) Blackmail in a Hospital. Com. (Victor) The Widow's Secret. Two parts. Dr.

Thursday, Dec. 16.

(Big U) Col. Steele, Master Gambler. Com. Dr. (Laemmle) The Bride of the Nancy Lee. Two parts. Sea-Dr. (Power) No release this day.

Friday, Dec. 17.

(Imp) The Vacuum Test. Dr. (Neator) Where the Heather Blooms. Two parts. Com. (Victor) No release this day.

Saturday, Dec. 18.

(Bison) His Real Character. Two parts. Western Dr. (Joker) Title not decided. (Laemmle) The Water Clue. Dr.

MUTUAL FILM RELEASES

Sunday, Dec. 12.

(Casino) Curing Clisy. Com. (Bellance) The Wayward Son. Two parts. Dr. (Than.) Her Confession. Modern Dr.

Monday, Dec. 13.

(Amer.) The Solution of Society. Two parts. Dr. (Follett) The Conductor's Classy Champion. Com. (Novelty) The Book Agent. Com.

Tuesday, Dec. 14.

(Beauty) A Girl, A Guard and a Garret. Com. Dr. (Gauumont) See America First. No. 14. Pittsburgh, Pa. Scene. (Gauumont) Keeping Up With the Joneses. Cartoon-Com. (Than.) An Innocent Traitor. Two parts. War-Dr.

Wednesday, Dec. 15.

(Novelty) A Musical Mix-Up. Com. (Rialto) The Secret Agent. Three parts. Dr.

Thursday, Dec. 16.

(Centaur) The Arab's Vengeance. Two parts. Animal Dr. (Follett) Billy Bunks, the Bandit. Com. (Mutuo Masterpicture) The Mill on the Floss. Than. Five parts. Dr. No. 51. (Mutuo Weekly) Number 50, 1915. Top.

Friday, Dec. 17.

(Amer.) Spider Barlow's Soft Spot. Com. Dr. (Cub) Title later. (Mustang) In the Sunset Country. Two parts. Western Dr.

Saturday, Dec. 18.

(Beauty) Two Hearts and a Thief. Com. (Than-o-Play) His Majesty The King. Three parts. War Com. Dr.

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The Charming Child Star

and

Pat O'Malley

in the 3-act Feature

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Leonie Flugrath, favored by nature with a charming sweetness and talented to a pre-eminent degree, draws hearts to her in this appealing well-fitting role. This little girl is causing the sensational heart landslide that she made when she swung from Broadway to Coast, in featured roles on the stage. Friday, December 24. Direction Burton George.

Release Name Changed—"Her Inspiration," released Friday, Dec. 10, has been changed to "Faith and Fortune."

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Comparisons, say the prophet, are odious—and they are so far as we are concerned, for, very frankly, we do not believe comparisons are possible where Triangle Quality is concerned.

While consistency may be jewel-like in its consistency, Triangle Plays are more than consistent, for they are constantly improving in quality. For verification of this statement we are privileged to refer you to newspapers and exhibitors all over the country. We've been busy for some weeks now printing these comments.

By this time everybody with a mind alert to what is going on knows that Triangle Plays are drawing \$2 through Box Office Windows. Many people know that their local theatres are offering them at a less price, but still a little above the average—and they are glad to pay the difference because of high quality.

TRIANGLE FILM CORPORATION
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TRIANGLE FEATURES

GEO. FITZMAURICE

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FEATURES ON THE MARKET

PARAMOUNT PROGRAMME

DATE	PRODUCER	PLAY	STAR
Nov. 1	Lasky, by arrangement, Morris Gest	Carmen	Geraldine Farrar
Nov. 4	Famous Players	Still Waters	Marguerite Clark
Nov. 8	Famous Players	Madame Butterfly	Mary Pickford
Nov. 12	Famous Players	Belle Donna	Pauline Frederick
Nov. 15	Famous Players	The Mummy and the Humming Bird	Charles Cherry
Nov. 18	Lasky	Armstrong's Wife	Edna Goodrich
Nov. 22	Lasky	Chimaine Fadoua out West	Victor Moore
Nov. 25	Fallas	The Gentleman from Indiana	Dustin Farnum
Nov. 29	Famous Players	The Prince and the Pauper	Marguerite Clark
Dec. 2	Lasky	Mr. Grex of Monte Carlo	Theodore Roberts
Dec. 6	Morosco	Jane	Greenwood and Grant
Dec. 9	Lasky	The Unknown	Lou Tellegen
Dec. 13	Lasky	The Cheat	Fannie Ward
Dec. 16	Palms	The Reform Candidate	Maclyn Arbuckle
Dec. 20	Famous Players	The Immigrant	Valeska Surratt
Dec. 23	Famous Players	The Red Widow	John Barrymore
Dec. 27	Lasky	The Foundling	Mary Pickford
Dec. 30	Famous Players	Dennan Thompson's Old Homestead	

EQUITABLE RELEASES

Nov. 1	Triumph	The Better Woman	Lenore Ulrich
Nov. 4	Equitable	Should a Wife Forgive	Lillian Lorraine
Nov. 15	Equitable	The Cowardly Way	Florence Reed
Nov. 22	Equitable	A Daughter of the Sea	Muriel Ostriche
Nov. 29	Triumph	Not Guilty	Cyril Scott
Dec. 6	Triumph	The Warning	Henry Kolker

V-L-B-E. INC.

Nov. 1	Essanay	The Crimson Wing	E. H. Calvert, Beverly Bayne, and Ruth Stonehouse
Nov. 4	Vitagraph	The Turn of the Road	Josephine Dunn and Virginia Pearson
Nov. 8	Essanay	The Haven	Henry Walthall
Nov. 15	Selig	Sweet Alyssum	Tyrone Power and Kathryn Williams
Nov. 22	Vitagraph	Heights of Hazard	Charles Hickman and Edna Woodruff
Nov. 29	Lubin	The Nation's Peril	Earl Metcalfe and Orme Hawley
Dec. 6	Vitagraph	The Caveman	Robert Edeson
Dec. 13	Selig	The Alster Case	Bryant Washburn and Ruth Stonehouse
Dec. 20	Vitagraph	The Man's Making	Richard Buhler and Rosetta Brice
Dec. 27	Vitagraph	I'm Glad My Boy Grew Up to Be a Soldier	Harry Mestayer
Jan. 3	Essanay	The Price for Fully	Edith Storey and Antonio Moreno
		The Great Divide	Elton Clayton and House Peters
		What Happened to Father	Frank Daniels
		The Misleading Lady	Henry Walthall and Edna Mayo

WORLD FILM CORPORATION

Nov. 1	Shubert	Bought	Bertram Michelena
Nov. 8	Harris	Hearts of Men	Frederick Lewis and Ethel Gray Terry
Nov. 15	Shubert	A Butterfly on the Wheel	Holbrook Blinn
Nov. 22	Blaney	Little Church Around the Corner	Emelie Pollin
Nov. 29	Brady	The Sins of Society	Robert Warwick
Dec. 6	Shubert	A Modern Camille	Clara Kimball Young
Dec. 13	Shubert	The Gray Mask	Edwin Arden
Dec. 20	Brady	Over Night	Vivian Martin
Dec. 27	Brady	The Back	Alice Brady

KLEINE-EDISON FEATURE SERVICE.
Nov. 3 (Kleine) *The Sentimental Lady*, with Irene Fenwick. Five parts.
Nov. 10 (Edison) *Children of Eve*, with Viola Dana. Five parts.
Nov. 17 (Kleine) *The Politicians*, with Bickel and Watson. Five parts.
Dec. 1 (Kleine) *The Danger Signal*, with Arthur Hoops and Ruby Hoffman. Five parts.
Dec. 8 (Edison) *The Destroying Angel*, with Marc McDermott and Mabel Trunnelle. Five parts.
Dec. 15 (Kleine) *Bondwomen*, with Maude Fealy. Five parts.

PATHE "GOLD BOOSTER" FEATURES

The Galloper, *The Jester*, *The Spyder*, *The Closing Net*, *Comrade John*

TRIANGLE FILM CORPORATION.
Nov. 7 Douglas Fairbanks in *The Lamb*, Dustin Farnum in *The Iron Strain*, Raymond Hitchcock in *Matrimony*.

M. P. INCORPORATIONS

ALBANY, N. Y. (Special).—The following newly formed motion picture enterprises were incorporated with Secretary of State Francis M. Hugo this week:

Perfection Advertising Company, Buffalo, N. Y. To deal in motion picture films in connection with advertising. Capital, \$1,000. Directors: Thomas P. Meehan, Edward G. Butler, Harry N. Kraft, Buffalo, N. Y.

Lehman Optical Shutter Corporation, New York City. To manufacture shutters for motion picture projecting machines. Capital, \$1,200. Directors: Joseph H. Lehman, Patrick J. Daly, John C. Memment, 170 Broadway, New York City.

Express Films Company, New York City. Motion pictures. Capital, \$25,000. Directors: Solomon K. Lichtenstein, Henry M. Wise, Arthur S. Friend, 40 Exchange Place, New York City.

The Mutt and Jeff News Weekly, New York City. To produce and present motion pictures. Capital, \$3,000. Directors: Harry C. Fisher, John N. Wheeler, 373 Fourth Ave., New York City; Joseph L. Friedman, Chicago, Ill.

Tuxedo Moving Pictures Corporation, New York City. Theatrical and motion picture business in all its branches. Capital, \$1,000. Directors: Eberhardt Volk, William Volk, Charles Miller, 123 William St., New York City.

G. & G. Amusement Company, New York City. To provide for the production of theatrical and photoplay offerings. Capital, \$4,000. Directors: A. Grossman, Isidor Goblinsky, Alexander Ofinger, 904 Tiffany St., New York City.

Owasco Amusement Company, Rochester, N. Y. To construct and operate places of amusement. Capital, \$30,000. Directors: Oliver B. Woodfill, George B. King, Robert D. Lanachart, Savoy Hotel, New York City.

HERRICK.

BUSHMAN PLAYS FOOTBALL
In order to get the proper atmosphere in a real setting for a football game, Francis X. Bushman and Beverly Bayne, the popu-

lar Metro stars, journeyed to Charlottesville, Va., with their famous company of players, where they participated in a real big game on the University of Virginia campus. The scenes were made for the feature.

"A Virginian's Honor," which will be an early release on the Metro programme. Mr. Bushman explained that he selected Virginia instead of Harvard or Yale, because he wanted a Southern background, and, anyway, Mr. Bushman is a native of Virginia, having been born in Norfolk.

Mr. Bushman and Lester Cuneo wore the uniforms of the Virginia eleven, and they enacted several scenes on the gridiron, with other members of the two teams in the background. Beverly Bayne was in the grandstand with the cheering throng, and with Helen Dunbar, took part in the action of the play. Scenes were also taken of the crowd, and a panorama of the University grounds will be shown in the feature picture. Mr. Bushman and Miss Bayne divided honors with the real heroes of the gridiron, and they were repeatedly cheered by thousands of their admirers in the grandstand.

NEW NOLA FILM RELEASE

W. J. Hannon, president of the Nola Film Company, of New Orleans, La., returned to his home city last week after a fortnight in New York bent on business. He took with him Walter Morton as director and Norton Traver as cameraman, to put on the next features of his company. While in New York he arranged for the release of a five-reeler, entitled "The Turning Point," Dec. 6 being the date.

DAMAGED CENSOR BOARD

LOS ANGELES, CAL. (Special).—The Los Angeles local Board of Censorship resigned—all but Mrs. Rogers, wife of the famous District Attorney, who held the fort and released "Damaged Goods." Now the Los Angeles picture loving public will witness this wonderful film, and, judging from the line in front of Col. Quinn's Theater, all of Los Angeles is trying to see the film at one time.

FOR PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

A correspondent takes exception to a recent statement in this department to the effect that successful photoplay authors should be well educated in literature. "Jim Johnson who wrote 'Jingles of the Jungle' never read a book in his life," is the startling statement contained in the letter. If Jim Johnson never read a book in his life "Jingles of the Jungle" is probably the first and last of his contributions to photoplay screens. Without exception, every successful literary worker is widely read, otherwise he or she would not be a toiler in the literary vineyard. Reading the works of others begets inspiration to go and labor likewise; extensive reading unconsciously furnishes one with a larger vocabulary, the use of words which are the tools of the trade; a thorough knowledge of literature means a thorough knowledge of plots and their methods of development. Successful authors, whether in photo-playland or elsewhere, should not only have a well grounded knowledge of the classics but should keep up-to-date in current literature and with the news of the present.

Despite the fact that all has about been said about the war, the photoplay authors, real and near, continue to bombard editorial offices with war plots. The writer who shies from this custom and writes a real peaceful plot, should stand a grand opportunity of making a sale. Wars and rumors of wars are screened and those authors who are now dipping their pens in gore are too late. The pictureplays are ready for release, or have been released, and six months from now, there may be other thoughts in the public mind. One wise author of photoplays works along this method—and successfully. "When the public prints are teeming with war stuff, or shipwrecks, or political campaigns, I immediately endeavor to evolve something entirely foreign from these prominent subjects. I figure that every other writer in Christendom is penning timely stuff, and that my stuff may please by being something different. I have found that this idea pays, too. In the hundreds of war stories, etc., received in one day's editorial mail the one or two stories dealing with an entirely different environment will catch the editorial eye." It's a good scheme!

Almost every day some publication blos-soms out with a story something along this line: "Where are the motion pictures going to get stories after all the books, novels, and short stories are adapted for the screen? The question is deemed an alarming one," etc., etc. The situation is not so alarming as it may appear. Primarily, the far-sighted film manufacturers have been busily engaged in corraling the best in literature for some years. Five and six years ago wise manufacturers were securing film rights to novels and magazine stories and securing them at half the price that would be demanded to-day. In fact, many of the authors have assumed an "injured innocence" attitude and why the deponent saith not! They besieged the film manufacturers asking for sustenance; received their checks with broad smiles and to-day, many of them—not all—are crying in pain because they did not wait longer, and they are busily engaged in blaming the "other fellow." Many of the film concerns have a supply of stories to last them for years. And when these adaptations are exhausted, what then? Then it will be that the photoplay authors, capable of writing original work, will return to their own and the supply of good plots will be perfectly commensurate to the demand!

Emily Brown Heininger, the well-known writer of photoplays, contributes an interesting and beneficial article on "Comedy vs. Drama." She writes: "When E. Mason Hopper, formerly comedy director for the Essanay Company, had the kindness and foresight to take me under his wing with the prediction that I should become a writer of comic photoplays, he said it was because I had a keen sense of humor, and thus I was branded then and there as a future originator of 'funny stuff' to be produced by Mr. Hopper for Essanay some three years ago. I felt that whenever I passed anybody in the studio who was wise to my job, they sort of gave me a side grin, as if I were expected to pull something

like a Bud Fisher cartoon on sight. Consequently I began to look upon life from an entirely different angle and imagined that such things as serious thoughts were no longer to be part of me. One sad day the 'bunch,' after listening to a string of my lingo, bet me sight-unseen in their next week's envelopes that I could not write a 'drammer.' Norman McDonald happened to be searching for suitable material for his next picture, and knowing the speed with which I manipulate the typewriter keys, asked me for a contribution to serve his purpose. 'Now's the time for me to win that bet,' said I to myself and, taking the theme of the verses of 'The Lost Chord,' for a basis, I soon had a full-fledged single-reel drama under way, in which the hero died romantically at the pipe organ. Fortunately, it met with the approval of the powers and was successfully produced. This sort of gave me a little courage along dramatic lines. Later, Harry McItae Webster put the drama bug to working in my brain again, and by his turning the tide that sent some remunerative special order work my way, I wrote some more dramas of the multiple reel variety."

A well known writer of photoplays who requests that his name not be divulged writes the following: "I want to register a kick, just one kick, against some of the film companies for holding scripts for so long a time without passing upon them. Last March I sent a certain company three scripts. Not hearing from them in five months, I wrote asking about them, but received no reply. A month later I called the editor, whom I had met personally a number of times, on the phone, and inquired what the matter was. He stated he remembered my scripts very well; he had read them and liked them, and they were in a basket on his desk with fifty others which he had been holding for several months for consideration. He then and there promised me that inside of a week he would either accept the scripts or return them. That was two months ago, and I have heard nothing. Noting that this company was not producing two reels at that time, I wrote the editor saying that if he would return me one of the scripts I had an idea I could work it into a three-reeler, which might be more acceptable. That was six weeks ago and I have had no reply. These scripts have been resting on that editor's desk for eight months now! Some time ago I sent a two-reel script to a Western company. After waiting twelve weeks and hearing nothing, I wrote asking if they had received it. In due time I received a postal stating: 'We have no record of ever having received any such script from you.' Twelve weeks lost and the trouble of re-typing the script from my carbon; I do not want to get in bad with these editors, but really don't you think it is a little hard on the ambitious photo-playwright, real and near, who racks his brains in hatching plots and writing action, sometimes into the wee small hours, to have his scripts held that way? Being only human and not an angel, I am fast reaching the point where patience ceases to be a virtue. To my mind, there is absolutely no excuse for that sort of thing. I have taken the liberty of writing you, hoping that perhaps through your column in THE MIRROR, or otherwise, you can stir these companies to quicker action. It is a fact that some scripts are held too long. This is unfair to the writers. Happily, a majority of the editors believe in promptness!"

LUBIN

PRESENTS

RICHARD BURLER
A MAN'S MAKING

5 DRAMATIC ACTS 5

WITH
ROSETTA BRICE

AND A
POWERFUL CAST

WRITTEN AND PRODUCED BY
JACK PRATT
DIRECTED BY **ANTHONY P. KELLY**
RELEASED
DECEMBER 6
BOOK THROUGH V.L.D. OFFICES

RICHARD BURLER
LEADING MAN

JACK PRATT
DIRECTOR

ROSETTA BRICE
LEADING LADY

Current Release
"Rights of Man." 5 acts

Released Dec. 6: "A
Man's Making." 5 acts

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